

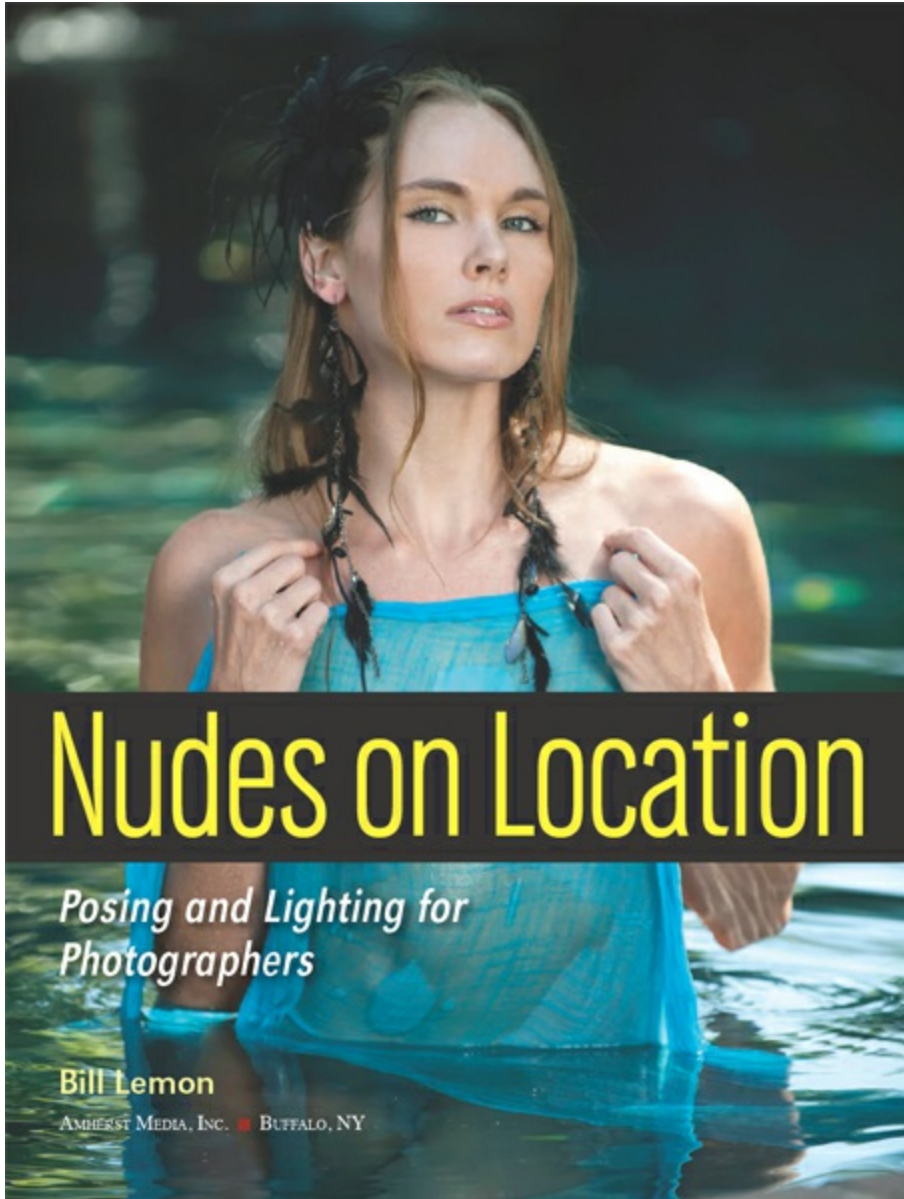


Nudes on Location

*Posing and Lighting for
Photographers*

Bill Lemon

author of Professional Digital Techniques for Nude & Glamour Photography



Copyright © 2015 by Bill Lemon
All rights reserved.
All photographs by the author unless otherwise noted.

Published by:
Amherst Media, Inc.
P.O. Box 586
Buffalo, N.Y. 14226
Fax: 716-874-4508
www.AmherstMedia.com

Publisher: Craig Alesse
Senior Editor/Production Manager: Michelle Perkins
Editors: Barbara A. Lynch-Johnt, Harvey Goldstein, Beth Alesse
Editorial Assistance from: Carey A. Miller, Sally Jarzab, John S. Loder
Business Manager: Adam Richards
Warehouse and Fulfillment Manager: Roger Singo

ISBN-13: 978-1-60895-832-0
Library of Congress Control Number: 2014944600
10 9 8 7 6 5 4 3 2 1

No part of this publication may be reproduced, stored, or transmitted in any form or by any means, electronic, mechanical, photocopied, recorded or otherwise, without prior written consent from the publisher.

Notice of Disclaimer: The information contained in this book is based on the author's experience and opinions. The author and publisher will not be held liable for the use or misuse of the information in this book.

Check out Amherst Media's blogs at: <http://portrait-photographer.blogspot.com/>
<http://weddingphotographer-amherstmedia.blogspot.com/>

Table of Contents

About the Author

1. Valley of Fire
2. Skies, Equipment, and a Beautiful Body
3. Under a Waterfall
4. Photographing From a Chair
5. Effortless Posing of a Playboy Model
6. Using a Neutral Density Filter
7. Tucson Workshop
8. A Tall, Beautiful Model and Corvette
9. Photographing a College Student
10. Using a Red Fabric for Attention
11. Waiting for a Ride
12. By the Side of the Road
13. Sunglasses and Earth Tones
14. Work Shirt, Panties and Heavy Equipment
15. By the Banks of the River





16. My Little Coquette
17. A Beautiful Body with Barbed Wire
18. Capture the Texture
19. Old Trucks Make Great Props
20. Cropping for Effect
21. The Pause that Refreshes
22. Contrasting the Female Form
23. Working with Thirds
24. Raised Arms Create Fuller Breasts
25. Sometimes a White Blouse Will Work

- 26. Utilizing Light to Create Form
- 27. All Dressed Up with No Place to Go
- 28. A Feeling of Sensuality
- 29. Textures and Triangles
- 30. Late Day Sun Emits Warm Light
- 31. Photographing at the Russian River



- 32. On the Fence
- 33. Overcoming Obstacles on a Windy Day
- 34. Using a Long Lens? Use a Monopod
- 35. A Red and White Checked Dress
- 36. Poolside Image
- 37. Lighting the Subject
- 38. Utilizing Color Combinations

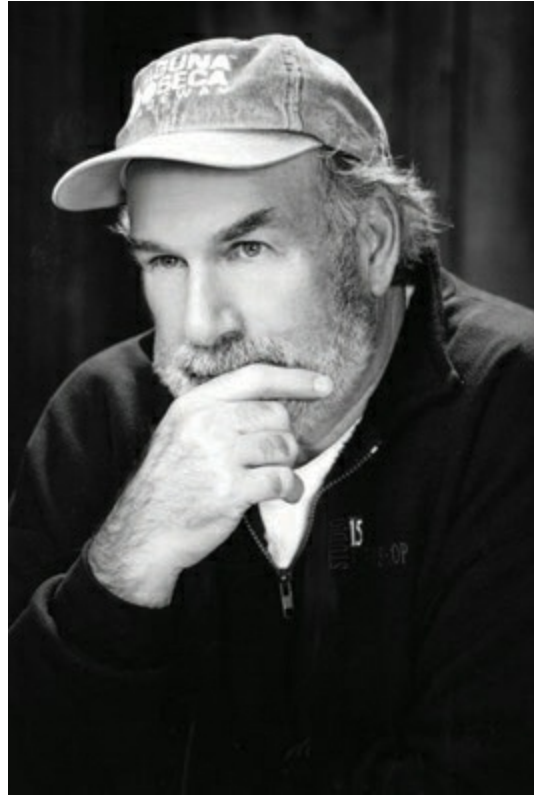
39. Creating a Killer Image



- 40. A Beautiful Body and a Barbed Fence
- 41. Textures and Colors
- 42. Enchanting and Intriguing
- 43. Creating the Sensual Photograph
- 44. A Story Through Composition
- 45. Be Prepared: Travel with Carpeting
- 46. The Yellow Sundress
- 47. A Spitfire
- 48. Texture and a Bees' Nest
- 49. Melted Colors and Muted Background
- 50. The Farm Girl
- 51. A Dry Lake Bed for Optimum Portraits
- 52. Horizontal and Diagonal
- 53. Working with a Familiar Model
- 54. An Homage to the 1950s
- 55. Eye Contact Makes a Strong Image

56. Creating a Sensual Image
57. The Real Thing, Not a Green Screen
58. Red Plaid Shirt and Dark Skies
59. Textures, Colors, Shadows and Tilting
60. Emerging From a Cocoon
Index

About the Author



Bill Lemon is an author, photographer, and instructor who has been in the business for 30 years and now spends most of his time conducting glamour photography workshops around the country. Bill has conducted photographic workshops in northern California since 1992, for photographic manufacturers such as Nikon, Hasselblad, Photoflex, Bronica and a number of others. In 1998 he joined forces with Art Ketchum and together they offered workshops in Myrtle Beach SC, Nashville TN, Novato, CA, and Chincoteague, VA. Since then Bill has also offered workshops with Spencer Colquhoun throughout the country. These workshops are frequently offered in Washington, Oregon, California, Wyoming, Louisiana, Nevada, Arizona, New Mexico, Texas, Missouri, Florida, North Carolina, South Carolina, Georgia, and the latest in New York.

He has written six books on glamour photography, three of them in black

& white. Within the pages of this book Bill Lemon shares a wealth of experience he has gained in his many years in the business. He offers the reader his insights on photographing nudes on location with special focus on lighting conditions and posing within the environment. Bill's experience in conducting workshops contributes to his accomplished and artful approach to classical nude photography.

For More About Bill Lemon:

www.billlemon.com

www.facebook.com/pages/Bill-Lemon-Photography/165425657603

www.modelociety.com/Photographer/Bill-Lemon

1 Valley of Fire

Warm Hue with Sun and Rocks

I photographed this model among the red rocks in the Valley of Fire outside of Las Vegas with a Nikon D700 using a 70–200mm f/2.8 lens set at 82mm. My exposure was f/2.8 at $\frac{1}{250}$ second and ISO 200. In addition to the bright mid-day sun, I also used a 3-foot Photoflex OctoDome; everything had an orange hue because the sunlight was bouncing off the rocks creating the warm orange tone. The rock formation in this photograph gives the image strength, color and texture.

All of the different little shapes come together in this photograph.

Body Balance and Positioning

My model was well balanced on her legs; her right leg was extended to brace herself while her left leg was bent and she was resting on the ball of her foot and her toes, thus accentuating the calf muscles in her left leg. Her body had great positioning; her head was down and her eyes were closed and her hair was pushed over to the right side of her face, while her left foot and leg were soft and feminine as they rested on the rock.





Shapes, Shapes and More Shapes

All of the different little shapes come together in this photograph. There are shapes within the rocks, the bend of her leg at the knee accentuating her calf muscles and her flowing blond hair. Her body has created a wonderful S curve, beginning on top with her left shoulder, coming down her back and over her bottom and continuing down, following the line of her bent left leg. Her touch of red lipstick separates her face and all of the wonderful shapes in the rocks and the little bush behind her adds a little green and a different type of texture to the image.

Models with Experience

Allow the experienced model to do her thing. When working with an experienced model such as this young woman, it is sometimes best to just let them do what they feel, rather than trying to direct them. If they do something that does not look good, I am always there to correct or finesse the pose, but I allow these models that have experience to go with their feeling about how it should be done. There was very little direction with this model

during our session; she took the lead and comfortably created the pose with very little instruction from me.



2 Skies, Equipment, and a Beautiful Body

This image was created with late afternoon October Sonoma sun with only available natural light, using a Nikon D700 with a 70–200mm f/2.8 lens set at 116mm. My exposure was f/2.8 at ~~1/1000~~ second, and ISO 100 and I used a 3-stop neutral density filter. This image was enhanced in postproduction using Nik Software.

Sometimes when objects are removed, the photograph loses its authenticity.

Contrasting the Beauty of a Woman

This session took place on an old farm. I am known for photographing the soft female form with hard textures because I love the great contrasts. Looking at this image, I have combined the hard rubber tire, the metal and the cab and the framework of the farm equipment, as well as the suspension and the tractor with its roof line with the beauty of her body silhouetting against the sky. What is unusual for most photographers, but I find that it works nicely, is that I have her facing east and the sun was setting in the west behind her with her bottom and back being lit, while her front was in silhouette. There are only certain bodies that can do this, and hers is one of the greatest. Note the bend of her left leg, accentuating the muscles in her calf. By posing my model standing on top of the large tire, it set her apart a little bit from the cab of the tractor, giving me space around her and highlighting her body.





There is a great variation of colors in this image beginning with the blue in the sky changing from dark to light; the glass color, which is kind of a bluish-green, the yellow of the roof and the reddish-orange of the framework and the railing and the black of the tire all work together as a great composition of textures and colors.

Keep the Image Real

I could have removed the mirror and some of the other objects hanging from the roof in the image in Photoshop, but I left them because it is more realistic. Sometimes when objects are removed, the photograph loses its authenticity.



3 Under a Waterfall

I photographed this model under a natural waterfall in Mt. Hood, Oregon, with available light using a Nikon D300 with a 70–300mm f/2.8 lens set at 95mm. My exposure was f/6.3 at $\frac{1}{250}$ second and ISO 200.

I am always aware of what is around me and what makes for a good photograph. I am all about texture and I am aware as to what looks good and what does not look good in my images.

By the Side of the Road

The sun-lit waterfall is in a little cut-out by the side of the road that is not traveled very much; the ice-cold water coming from the waterfall just behind my subject was coming off the mountain. The water falling into the pond added a little more action and atmosphere to the photograph; the patterns in the pool of water behind her were the reaction of the water coming off the mountain and into the pool.

Revealing, But Not Too Revealing

This image is revealing, but not all that revealing. It works because of the shape of her body as she stood sideways to me; she was not exposing a lot of herself. She was naked, but with her hair draped over her chest, only a small portion of her left breast was being exposed. The position of her left leg also aided in hiding parts of her body.

I am always aware of what is around me and what makes for a good photograph.

Keep the Image Real

The reflection of her leg in the water adds to the reality of the photograph; it is apparent that she is standing in front of the waterfall, rather than in front of a painted background. The greenery of the trees and ground cover frame her

in all four corners and the image is enhanced by the dark background in contrast to her light skin; this contrast makes my subject really “pop” out in the photograph.







4 Photographing From a Chair

I created this photograph with natural light, posing my subject against an old corrugated wall. I am not sure how old the background building is, but I would be willing to bet that it is older than me, and I am no spring chicken. I used a Nikon D700 with a 70–200mm f/2.8 lens set at 170mm. My exposure was f/2.8 at 1/1000 second and ISO 100.

The Sun Can Wash for an Even Light

My model raised her head, threw it back and let the sun wash over her to evenly light her face and body. Her black hair was complemented by the black fishnet tank-top and black panties, and the shadows complemented and added form to her body.

Look for a Different Perspective

This image was photographed with a little bit of a tilt of the camera, which gave me a different perspective. Note that her right leg is straight and she is bending over just a little from the waist with her left leg forward as if she is about to take a step. She is being playful with the black mesh top, partially exposing her breasts, but more in a sensual than sexual mode. This image has texture and it shows the combination of her feminine and sensual side.





Those that hand-hold a large lens have difficulty capturing sharp images.

Photographing from a Lower Angle

By photographing at f/2.8 with a neutral density filter and having the subject stand approximately 12–15 feet away from the background, I was able to attain a variation of soft color behind her. Photographing from a lower perspective added to the image, even making my subject appear taller than she actually is. Because of bad knees, I work from a sitting position, which saves wear and tear on legs and knees. The monopod helps my arms because the 70–200mm lens is very heavy; at this stage in my career, I would not be able to hand-hold this camera and lens for any length of time and successfully capture great, sharp images. Those that hand-hold a large lens have difficulty

capturing sharp images.



5 Effortless Posing of a Playboy Model

This image was created with a Nikon D700 and a 70–200mm f/2.8 lens set at 200mm. My exposure was f/3.5 at ~~1/4000~~ 1/4000 second and ISO 200. It was taken at approximately 5:00PM in June with a high sun; my subject was facing northwest, with the sun high in the west. I did not have to direct this model very much because she had been a Playboy model and knew how to strike a pose.

The strand of hair draping over her elbow adds to the mystique . . .

Cropping Tightly for Interest

I liked that the lower part of the background is completely out of focus, but at the same time, adding color and texture to the image. Her bright red lips and her dark red hair draw attention to her face; holding the white shirt breaks up the image with another color. I cropped this very tightly to show just her upper torso, yet keeping a small portion of her white panties in the photograph. The green brush with a little yellow in the background adds color; this is the field before being harvested. Photographing at f/2.8 makes the background go soft and I am able to get these wonderful variegated colors. The variation of colors and her red lipstick make her face pop.

Creating Mystique

The placement of her right hand behind her head and the strand of hair draped over her elbow add to the mystique, making this seem to be more of a candid image, rather than a posed photograph. The bent elbow is like a leading line going from the upper left diagonally down to the lower right, leading the viewer's eye right into her face.

Weather and Location

We do not have blue skies with clouds very often in the San Francisco area, so I enhanced the blue sky in Nik Software. This location was a great place to photograph models and I used it quite often; however, the land has been turned over to the Sonoma Land Trust and the area has been flooded and made into a recreational area.







6 Using a Neutral Density Filter

I photographed this model in a field with a Nikon D700 and a 70–200mm f/2.8 lens set at 200mm. My exposure was f/2.8 at $\frac{1}{500}$ second and ISO 100 with available light, using a neutral density filter. This is a great example of what f/2.8 can do. My subject is completely sharp, yet the area around her goes soft. The light reading was f/5.6, but with the neutral density filter, I was able to set it at f/2.8.

I photographed this wide open at f/2.8 with a neutral density filter . . .

Enhancing with Nik Software

The composition and the color help to make this image work. My model was standing in the field of multi-colored groundcover holding up her red teddy. Her raised red teddy and her matching lipstick complement each other, and they helped to make this image pop. This photograph is enriched by the blue sky and pool of blue water behind her on camera left, which were enhanced with Nik Software, and the beautiful variegated color of brown, green, and burgundy in three-fourths of the image. I photographed this image wide open at f/2.8 with a neutral density filter, which softens all of the colors so that they blend together.



Posing in the Bright Sun

I love the fact that she was standing in profile, showing her flat tummy and her body. There was enough light in the background to show the outline of her back, bottom and her legs; she was almost three-dimensional. Her right leg was extended forward, and with her hair up, her eyes closed and her face looking down, all contribute to a wonderful image. Most photographers would stay away from photographing on location in the bright sun at 12:45 in the afternoon, but I embrace it, as demonstrated in this image.

Soften with a Neutral Density Filter

I am a fanatic about avoiding horizontal lines cutting through necks and

heads. One way to solve this predicament is to soften the image as I did here with a neutral density filter. In this instance, the horizon line going through her head is so diffused that it does not bother me.





7 Tucson Workshop

This image was created with a Nikon D700 with a 70–200mm f/2.8 lens, set at 135mm. My exposure was f/2.8 at ~~1/1000~~ second and ISO 100. My subject was standing in the bright, late day, Arizona sun facing west, with the beautiful light coming from the side of the building; this building was once a great restaurant, but has been abandoned for years.

Use Diagonal Lines and Tilt

I love the diagonal travel of the wood and the old rusted piping; I did not want to crop above her knees, because if I had, I would have lost a lot of the texture in this image. Her toes are cropped out of the image, but I do not feel that it adversely affects the photograph. This is a strong image with her right hand resting on the pipe, her head thrown back and her left arm raised as her hand gently touched the left side of her forehead and eye. I tilted the camera a little to give the image additional interest so that it would not be too static; tilting the camera adds another perspective. The texture comes out with her white panties, red lipstick, the touch of jewelry (her bracelet), the rusted pipes, the diagonal pattern of the wood slats on the outside of the building, the cement floor and the shadow behind her and to camera right.



Creating Interest with Triangles

My model's body faced the camera, while her face was in profile as the sun washed over her face and body, giving me an even light. I have created additional interest with the two triangles with the position of her arms, the first being in the space between her left arm and her head, with the wood slats visible in that space and the other being with the space created with her right arm extended out to the rusted pipe and the area beneath her arm. Her beautiful body was evenly lit and she had accentuated the muscles in her right leg by bending it and resting her foot on her toes.





8 A Tall, Beautiful Model and Corvette

Lighting a Silver Car and a Model

This model was photographed with a Nikon D700 with a 70–200mm f/2.8 lens, set at 70mm. My exposure was f/16 at $\frac{1}{250}$ second and ISO 200 with a strobe fill. This was taken at 2:30 in the afternoon with the sun almost directly overhead. My strobe fill light, a battery powered 3-foot Photoflex Octagon set at the highest level, was at camera left. The silver Corvette was a rental car that we used as a prop. I wanted to show the environment, definition in the car, definition in the mountain range and the greenery behind my subject to make the image look real, rather than blowing it all out. I could have photographed this at f/8, but I knew that f/16 would give me what I wanted, which was the car being sharp on both sides of my subject. The camera was tilted a little bit so that the car would not sit square, which adds motion to the image, and the viewer's eyes are drawn to the subject.

The camera was tilted a little bit so that the car is not sitting square . . .





Complementing Colors and Tones

The black cover-up nicely frames my model's body. I wanted the black of her cover-up in the image to complement the black of the tires, the black in the grill of the car and the dark shadow in front of the car; it ties all of the colors together. The black cloak and her black, spiked, high heels add another dimension to the image, separating her from the silver automobile. Raising and bending her left leg accentuates the muscles in her calf.

My love of color and texture comes out in this image with the rock-covered dirt road in the foreground, the green shrubs and the brown brush directly behind the car and the mountains in the background.

Emphasizing Height

My model is a tall woman, and photographing her from a chair emphasizes her height. Photographing from this lower level, in addition to saving my old,

worn-out knees, equalizes what the lens sees and gave me a much better perspective.



9 Photographing a College Student

Meeting Subjects Through the Internet

This photograph was made prior to a workshop I was hosting in the San Francisco area. My model was a college student that I met through the internet site Model Mayhem. I created this image at approximately 5:00 PM in late September on an overcast day, giving my subject a kind of funky skin tone, using a Nikon D700 with a 70–200mm f/2.8 lens set at 160mm. My exposure was f/8 at $\frac{1}{250}$ second and ISO 200.

I balanced this image for the ambient light.

Balancing Strobe and Ambient Light

She was looking directly at the 3-foot octagon strobe light on camera left; at this time of day, the sun would be behind her on camera right. I balanced this image for the ambient light, which was why I photographed it at f/8. She was entirely lit by the strobe as she looked at me.

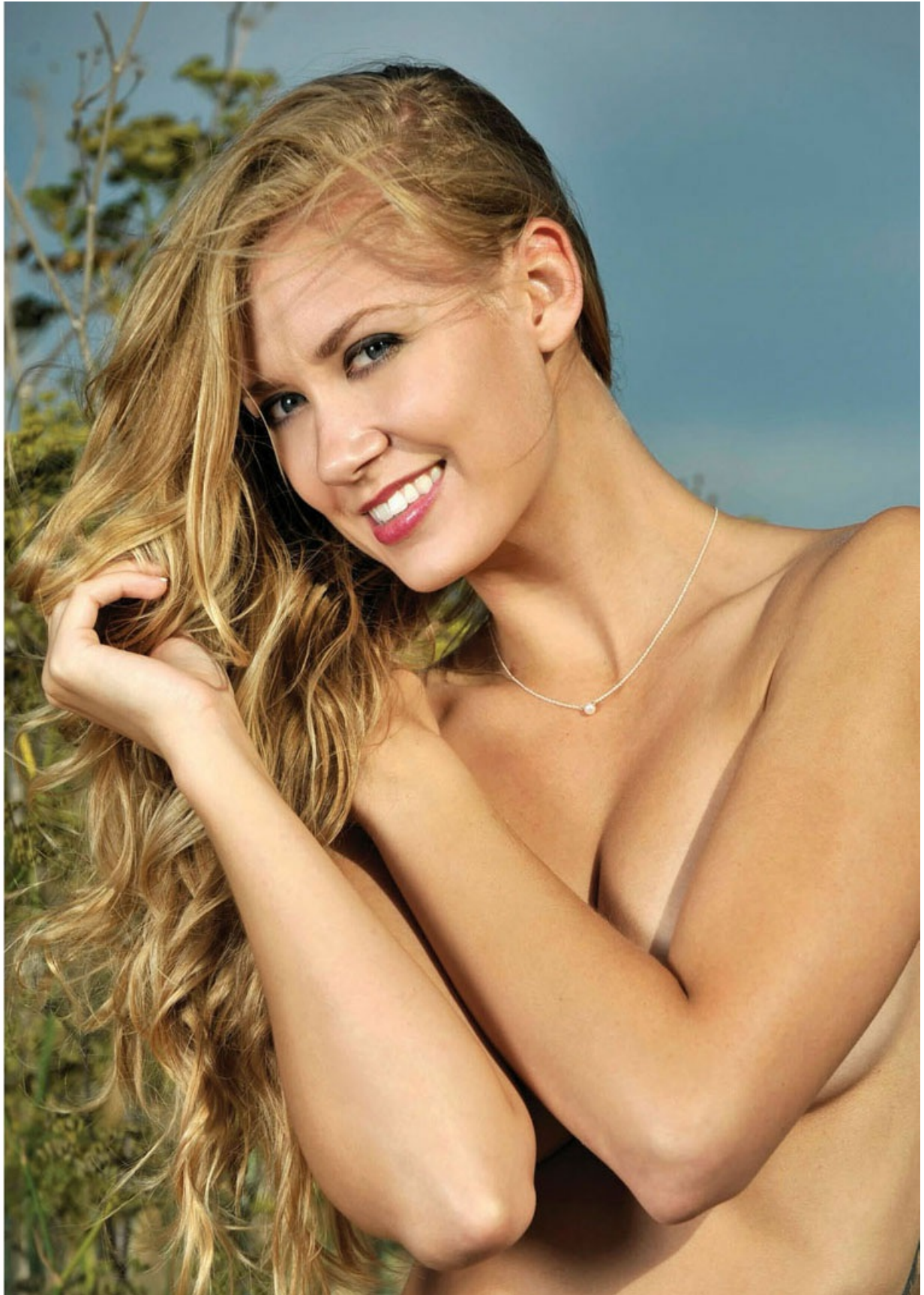
Young, Pretty, and a Bubbly Personality

She had a beautiful face, great smile, nice tone of light red lipstick, wonderful skin tone, and very pretty, long blond curly hair. Her makeup was very neutral; her eyes were made up just a little bit and she was wearing little, if any, eye shadow. With her limited makeup and her beautiful face, the viewer is drawn into the entire image and not just her lips because they are not overpowering. I like the little bit of hair over her face, which makes it look very natural.

The placement of her arms gives this image a teasing, coquettish look, as opposed to revealing a lot of her body. This photograph reflects her personality, very light and bubbly, yet self-assured.







10 Using a Red Fabric for Attention

This model was photographed with a Nikon D700 with a 70–200mm f/2.8 lens set at 200mm. My exposure was f/2.8 at ~~1/4000~~ second and ISO 200, using only natural light.

Know Your Location; Know the Light

The light in this particular location is always so beautiful. It is in the middle of nowhere, so if you are out there early in the morning you get the eastern light, the southern light is at mid-day and late afternoon, and early evening is the western light. In this photograph, the light was coming from camera right from the warm setting sun, about 3200K.

It Is All About Light

My subject was standing on a little mound of dirt with her left leg bent, surrounded by all of the weeds. In this picture, it is all about the light. Notice how even the light is on her face; it just illuminates her face completely. The red fabric wrapped around her is dominant, but it does not overpower my subject; red is a catchy color and draws the viewer's eyes into the image. I have framed her between the weeds on the right and the tree on the left and the nice blue sky in the background; there is a weed in front of her that appears to be throwing a pattern on the fabric.

Pose

I placed her in one of my classic signature poses, looking away and not at the camera. Her indirect gaze allows the viewer to look at her without feeling the pressure of social engagement that direct looks often trigger. She was being somewhat demure with the red fabric covering her lower half.







11 Waiting for a Ride

This image was created with a Nikon D700 with a 70–200mm f/2.8 lens set at 86mm. My exposure was f/2.8 at ~~1/250~~ second and ISO 100; I did not use a neutral density filter. This photograph is strobe filled.

The upper third of the image is a great conglomeration of color with yellow, blue, red, and white.

Perseverance

After many efforts fell through to negotiate a deal to photograph a bright red airplane at Sonoma Valley Airport, I drove up to Petaluma Municipal Airport which is north of San Francisco. As I watched this airplane taxi in, I went on the tarmac to ask the pilot/owner if I could photograph models with his red, yellow and blue airplane. He agreed, and we set a day and time for me to photograph three women, separately, next to his airplane at this location at the Hayward Executive Airport, which was where he hangars his airplane.





Using Artificial Light

In addition to the sun, I also used a 5-foot Photoflex OctoDome. The sun was behind my subject, lighting her back and her hair, with the artificial light illuminating her face and the front of her body. This photograph has great color, great presence, and great attitude with the subject looking directly into the camera; the composition is perfect.

Clothing and the Use of Props

Note the clothing and the use of props. She was wearing an olive drab military-style jacket; the boots might be a little too feminine for this image with the military jacket, but it still works nicely. Her hair was pulled over to one side, which opened up her face. The upper third of the image is a great conglomeration of color with yellow, blue, red, and white. The combination

of her blue eyes pulled to the corners and her kneeling position wearing just a fatigue jacket, which was open just enough to expose a little bit of her left breast, makes this a very sensual image.



12 By the Side of the Road

I photographed this model at 2:30 in the afternoon as she was facing southwest, using a Nikon D700 with a 70–200mm f/2.8 lens, set at 200mm, f/2.8 at $\frac{1}{600}$ second, and ISO 100 with all natural light. I was in the field, using as much light as I could get on the front of her body.

I placed her off-center to incorporate more of the landscape.

Finding a New Location

This was photographed in a little area by the side of the road where I travel all the time, but I had never worked in this particular location before. There is an interesting old wooden building behind her, but because she was approximately five feet further down than me, I could not get any of the building in the background. I felt that some of what was visible in the original image was not interesting or necessary to the story, so I cropped it out. I had her open up the blue denim jacket, turn her face so she was looking down and let the mid-day sun wash over her body. The image works because it looks like she is walking; she had her left leg bent and it looks like she was picking it up and getting ready to take a step. I love her hands holding the bottom of the shirt as the shirt frames her breasts. I placed her off-center to incorporate more of the landscape to add interest to the photograph.



The Model

I photographed this full length, and although I did not want to lose her feet, the image still works. She is a nineteen-year-old, 5'11" model with beautiful light blond hair and pale skin. I liked the way the light fell on her light hair. Many of my models fly to San Francisco from Florida, Texas, New York, and Arizona, but she is a local girl, living only fifteen minutes from me. This is a simple photo of a model in a simple jean shirt and white panties, which complements her very blond hair and alabaster skin with earth tones in the background.





13 Sunglasses and Earth Tones

This photograph was made mid-afternoon with a Nikon D700 using a 70–200mm f/2.8 lens set at 116mm. My exposure was f/2.8 at $\frac{1}{500}$ second and ISO 100, and I used a 3-stop neutral density filter. My subject was facing northwest and natural light was my only light source. By using the neutral density filter and photographing it at f/2.8, the background melts and I was able to get the wonderful variegated colors, while the foreground and the subject are sharp as a tack. I edited this in Photoshop using Nik Software. Because she was looking directly into the sun, the sunglasses protected her eyes and also created a feeling of mystery.

Because she was looking directly into the sun, the sunglasses protected her eyes and also created a feeling of mystery.





Creating an Ambience

The terrain and her posture give the image an exotic ambience. I do not believe that the subject had to look directly into the camera; looking up and away adds to the feeling that this could be a candid photograph.

Blending Tones in an Image

Her skin tone, shirt, the weeds and the surrounding area are earth tone colors and they all blend very nicely in this photograph. The blue sky offers a contrast to the earth-tones, while the tree and the bush frame the right side of the image, which draws the attention to her face. The light, soft lipstick does not make the lips stand out above the rest of the image. The shirt was tied at the bottom and frames her breasts and the brush around her covers the lower part of her figure.

The Model

The model in this photograph and I spoke for almost a year on the telephone before we actually met. She is from Florida and I flew her to San Francisco for my portfolio as well as hers. We spent a few days working on this session and I photographed her twice after this, once in Las Vegas and again in San Francisco.



14 Work Shirt, Panties, and Heavy Equipment

This photograph was created with my subject facing west using only direct sunlight as my light source; I used a Nikon D300 with an 85mm 1.4 lens. My exposure was f/2.8 at $\frac{1}{8000}$ second and ISO 200. The faster the shutter speed, the less the camera will shake. Whenever I photograph an assignment on location, I always bring two very important items with me: a monopod, which will keep the camera and the lens steady, and a chair, because I photograph from a sitting position.

Choose the Format to Show Location

I composed this image for a horizontal format because I wanted negative space and I wanted to show the location and the texture of the pieces of heavy equipment in the background. There are a myriad of colors and textures in this photograph with her plaid shirt, white panties, and a yellow front loader and another piece of equipment in the background. Nik Software was used to highlight the sky so I could puff the clouds up a bit—cloudy skies like this are rare in the area where I live outside San Francisco. By photographing at f/2.8, the background goes nice and soft to complement the rest of the image.



Creating a Strong Composition

The composition makes this image work in that it shows all the different colors of equipment that are out there. There is also the feeling of where the people work and cultivate whatever crop is grown here. The blue sky with the clouds gives the viewer everything you are looking for in composition. This photograph emulates the old black and white television sets with the plastic overlay that had blue on the top, red in the middle, and green on the bottom to simulate color (some of the readers under fifty might not remember this). This image has all of those components in that order. In this image, the model wears a masculine shirt with the red and black plaid pattern that a worker might wear in the field while operating these pieces of equipment. Wardrobe plays a large part in the images I create. The clothing was very simple and

she was wearing very little, but wardrobe pieces are strategic and important.





15 By the Banks of the River

I created this image with sunlight and a portable strobe for the fill using a Nikon D700 with a 70–200mm f/2.8 lens set at 70mm. My exposure was f/2.8 at 1/250 second and ISO 100.

I used a portable strobe power pack as a fill on camera left at a medium height.

Working from a Sitting Position

With the sun coming from camera right, her left breast was the only part of her body that was really being illuminated. I used a portable strobe power pack as a fill on camera left at a medium height. My subject was standing about 18 inches lower than me as I made this photograph; I was almost on an even level with her because I always photograph from a sitting position. My bad knees and my inability to stand for any great length of time require me to sit as I photograph. By photographing from this perspective, it makes the lens see equally from head to toe, rather than in a way that the lens drops off. I am able to sit all day and photograph, using a monopod; the 70–200mm lens is a heavy lens, but by having it on a monopod, I am able to get the images I strive to achieve. I work with an umbrella over me and a table next to me; I just sit back and enjoy the entertainment. Any heavy lifting, carrying or last minute finessing is done by my assistant, Marcelino, under my instruction.

Water Curves Mimic Model's Curves

Note the way the water curves and the way her leg curves up around her hip, back and bottom and how they seem to mimic each other in this image. This is a very artistic image with her right arm extended skyward with the soft bend in her hand and her left arm reaching behind her head, resting her forearm on her head, with her left hand softly touching the back of her right arm. Her long, dark hair flows down over her body, neatly framing her right breast.







Creating a Three-Dimensional Image

The young woman is the focal point of the image and remains sharp, almost three-dimensional, while the sky, the banks of the river, the grass, and the water behind her go soft. I thought about making this a vertical image, but the horizontal view tells a greater story. With my model's exotic look, the grass and the muddy banks of the river, this photograph has a feel of Southeast Asia, even though it was taken in northern California.

By photographing from this perspective, it makes the lens see equally from head to toe.

16 My Little Coquette

This model was photographed with a Nikon D700 with a 70–200mm f/2.8 lens set at 170mm. My exposure was f/4 at ~~1/250~~ second and ISO 100. I created this image at a dry lake bed. My subject, who was kneeling, was facing north and was backlit by the sun, which highlighted her hair and gave it a nice glow. The front of her body was lit with a 5-foot Photoflex OctoDome.

Light tones easily overexpose and that was exactly what happened with the background. The sky and the sand melted into the background of this dry lake bed, and the sun was my backlight.

Working with Strobe

The strobe was camera left, which created a little shadow on the left side of her face (camera right). This gave her a little more dimension in her face, and because the dry lake bed washed out, I had plenty of separation between the subject and the background. Be aware that light-colored objects like dry lake beds can be used for fill light because the light bounces around; the illumination on her stomach was emanating from the light bouncing off the sand.



Creating an S Curve

Her head is in the center of the image, and by having her give her left hip a little pop, I created an S curve in her body. I like the way her necklace drapes on her nipple and also adds more curves into the composition. I love the position of her right arm and her hand cocked with her fingers gently curved, softly touching her lip with her middle finger. With her left hand in her hair, and her killer look as she stared right into the camera, gave this a very coquettish, sensual feel.

The Effects of a Neutral Density Filter

I love what photographing at f/2.8 with a neutral density filter does. My

subject is sharp, but anything right behind her is very soft and blends very well. The blue of her eyes are highlighted by the blue of the sky and a little bit of the green/brownish separation from the dry lake bed. This is another example of how the background melts with a neutral density filter.





17 A Beautiful Body with Barbed Wire

This was taken in Sonoma County, about a ten-minute drive from where I live, using a Nikon D700 with a 70–200mm f/2.8 lens set at 98mm. My exposure was f/2.8 at $\frac{1}{2000}$ second and ISO 100. We seldom get clouds in the sky, so whenever there are clouds, I want to be out there photographing someone; clouds always look good in a photograph.

Creating a Clean, Simple Image

This is a very nice, clean, simple image of a model that has a beautiful shape to her body and lovely long blond hair; the blue sky helped to make her face and blond hair more prominent. I love the dichotomy in this image between all the beautiful colors in the foreground and the rustic and textured 85-year-old posts with the fence with barbed wire on which she was leaning. The sun was north-northwest, which was casting the shadow from the barbed wire fence on her left leg. Her right arm was raised and her hand was turned back towards her with her fingers curled and gently touching the right side of her face. Her left arm was in front of her holding on to the top of the wooden post, exposing only half of her breast and hiding her nipple. The diagonal in this image runs from the lower left to the upper right with the barbed wire and fence posts as the leading lines; they seem to run away from the viewer. I like the depth of field as it runs off; the three fence posts become increasingly softer as they get further away from the subject. It is usually the horizontal images that tell a story; however, this vertical image has a story to tell.

The blue sky helped to make her face and blond hair more prominent.







18 Capture the Texture

I photographed this model in the early evening in June with the sun washing over her as she faced southwest, looking up at the sun. I used a Nikon D700 with a fixed 85mm f/1.4 lens. My exposure was f/4 at $\frac{1}{4000}$ second and ISO 200.

Know Where the Sun Rises and Sets

When I present workshops, two of the things I emphasize are that they must know where the sun rises and where the sun sets at the location where they are photographing; it is essential that they always know their relation to the sun.

Make the Viewer Believe

The model's head had to be thrown back for this image. While her hair was dark and almost disappeared in the hay, there was still enough light for separation. Her shirt was open just a little bit to show her right breast and a hint of her left breast. The bend in her left leg helped the fall of the shirt; she was essentially naked except for the shirt, but very little was exposed because the tail of the shirt on camera left covers the bottom part of her body. She was wearing white panties, but because they are not visible, it adds to the allure and intrigue of the image; the viewer imagines that she is completely naked except for the shirt.



Neutral Colors and Textures

The texture in this image encompasses the bales of hay, the shadows in her hair and her arms, the straw coming down crossing her hair, the texture in her hair, and even the pleats in her shirt. I cropped this image above her knees to emphasize the upper part of her body. I usually photograph my models three-quarter rather than full length, and if I do photograph them full length, I will crop the image to attain the most interest.

These bales are stacked during certain times of the year and sit for a while before they are hauled away. They have great texture and their neutral color makes anything that is next to them pop, such as her white dress shirt.





19 Old Trucks Make Great Props

This image was created with a Nikon D700 using a 70–200mm f/2.8 lens set at 200mm. My exposure was f/5.6 at ~~1/250~~ second and ISO 200. The available sunlight coming through the windshield was supplemented with a 3-foot Photoflex OctoDome in front of her.

Texture in Images

There is a lot of texture in this image. My model was sitting in the doorway of a worn-out old pick-up truck with a crack in the windshield; it is evident that the truck is old by the dividing line in the middle of the windshield, which was changed to one single glass windshield in the mid-1950s.

Props and Colors

This image is laden with props and colors. There is orange in her blouse, her earrings, and the framing of the old orange pickup truck door. She was sitting in the cab, looking at the camera with soulful eyes and pouty lips. I like the way she was delicately holding her blouse with her left hand, and that only her right breast was exposed, while her left breast was covered by her long draping hair. The blouse plays a very big part in this image, with its colorful flowers, with all the colors coming together; if she wore black, it would not have been the same. The colors, the textures, the old truck, her eyes and lips, all contribute to making this a sensual photograph.

Framing Your Subject

This is an example of a frame within a frame; the borders of the image are a frame for this photograph and the truck door is another frame. I added a little bit of tilt with my camera, adding even more interest to the photograph.







20 Cropping for Effect

This image was created with my model facing north at approximately 7:00PM; the later in the day, the lower the sun. I used a Nikon D700 with a 70–200mm f/2.8 lens, set at 82mm. The exposure was at f/2.8 at 1/250 second and ISO 100.

Cropping: My Subject Fills the Frame

I often crop my subjects above the knee, unless I feel the foreground should come into play. My subject fills the frame by cropping tight above her knee. This often finds favor with the viewer; what is visible is the most important part of this image as her arms framing her breasts.

Her shirt adds color with the red, black and white checks. The viewer's eyes go straight to the shirt and her upper torso and the soft muted tones of the river; the grass in the background is offset by her light skin and her white shorts. Her lips are slightly parted and her eyes are looking down, which is contrary to most of my images; with her legs crossed, this is a very casual, almost voyeur-type image.



Know When to Adjust Clothes

I positioned the camera so that the blue of the water was brought in to tie the sky and water together. I love the white shorts which were undone, which is a must when creating this style of photography. Quite often, when the model moves, a crease is created in the stomach, and by unbuttoning the shorts, it will alleviate that problem. Sometimes you have to be aware of jewelry; hers was very simple with one earring and a ring on her left hand. The background melts with the sky and mountain becoming one with the green and tan and the waterway.

Keep the Onlookers Away

People were cutting the crop in the field while I was here with my model, so we did not have a lot of freedom. When I am on location, I seek places that are deserted because if there are people around, they will stare and gawk, making my model uneasy. I have asked people to leave the area if they were there without a purpose and were just staring at us.





21 The Pause that Refreshes

This model was photographed with a Nikon D700 with a 70–200mm f/2.8 lens set at 190mm. My exposure was f/16 at $\frac{1}{250}$ second and ISO 200.

Two lights were used to create this image of my subject standing under a porch cover, leaning on a post that is holding up the roof. I used a 3-foot Photoflex Octagon as the main light, and a light to her left with a 20 degree grid to separate her from the background and add more light on her right side.

Attitude, Femininity, and Story

I wanted to do something that showed my subject's attitude and femininity, something that was very sensual, but with a story behind it. This is the story of the girl who comes to the gas station with her convertible to get gasoline and a cool drink on an extremely hot afternoon. In addition to driving with the convertible top down, she takes her top down as well to cool off; she is gently holding her black and white slip, as well as a bottle of Coca-Cola.

Enhanced with Nik Software

I love the multitude of colors and the scenery on this old movie set, which was built a number of years ago. Although the sky was near-perfect blue with a wonderful contrast with the clouds, I did enhance it with Nik Software.

Texture and a Strong Crop

As with many of my images, this image is loaded with textures. I could have removed the posts and the light fixtures, but I am more of a realist and that is all part of the photograph. There is an old sign on camera right where a portion of the arrow was visible as well as two gas pumps in the lower right, all adding dimension to this image; the top of the car in the background adds to the story. This is a strong crop that gives this image strength and brings her forward, yet there is enough in the background to indicate where she is and what she is doing.







22 Contrasting the Female Form

This photograph was created with the late afternoon sun using a Nikon D700 with a 70–200mm f/2.8 lens set at 150mm. My exposure was f/2.8 at ~~1/60~~ second and ISO 100.

Her face was turned away from the camera, adding intrigue . . .

Contrasting Textures and the Female Form

I love the combination of her exquisite body and the texture of her female form against this large building with corrugated metal, which presents an excellent background. This building used to be red, but the sun and the wear and tear on the building have deteriorated the color; however, the texture was still there. There was a variation in colors with darker reds and lighter reds; some of it looks pink and some appear orange.

The light was coming in from behind her back from the northwest, giving the viewer a clear sight of the definition of her waist on the left side of her body (camera right). While I often tilt the camera for effect, I maintained a vertical image with no tilts for this image.

Adding Intrigue

Her face was turned away from the camera, adding intrigue to the photograph. Her left hand was posed very daintily and her left leg, which was closer to the camera, was extended forward and bent; I use this style of posing with 90 percent of my photographs.

With her right hand behind her head, I have created a triangle by her nose and another triangle under her left arm. There is also a triangle going up on her left side between her hand and her arm.







23 Working with Thirds

I photographed this model in Sonoma County with a Nikon D700 and a 70–200mm f/2.8 lens at 70mm. My exposure was f/4 at $\frac{1}{4000}$ second and ISO 200. This was shot around 5:00PM at the end of June; the sun was a little farther north at that time of year. Her body was facing west but her face was facing northwest.

Creating a Strong Pose

I like the way she was standing and the way the late afternoon light fell on her body. She was in a strong pose with her right hand on her hip, which was hidden behind the shirt and her left arm was raised above her head with her left hand playing with her hair. Her white, sheer shirt was open, exposing her right breast, while her left breast, although covered, was still visible.



Working in Thirds

I purposely placed her left of center in the left third of the image, giving me plenty of negative space and allowing a yellow gate in the background in the right third of the image to be visible for the added color. There is plenty of blue sky and the many variegated colors in grass in the foreground as well as in the background to offset her white top and G-string, which help to separate her from the sky. I try to avoid horizontal lines intersecting the body, but this horizontal line just above her waist does not bother me as it would if it were across her eyes or neck. When that happens, I try to blur it out or work on it later in Photoshop. Sometimes I have to grab the image as it is and fix it later, but whenever possible, I will alter my vantage point or move the subject, rather than having to deal with the line through her body. Photographing at

f/4, the depth of field is soft, although not too soft.





24 Raised Arms Create Fuller Breasts

This image was created at the Valley of Fire with a Nikon D700 with a 70–200mm f/2.8 lens set at 130mm. My exposure was f/3.2 at $\frac{1}{1000}$ second and ISO 100 with just natural light.

When you raise arms on a female, it raises the breasts and makes them look fuller . . .

Using the Terrain to Frame the Subject

What really works for this image is her beautiful skin, her body being nicely framed within the opening of the rock, the bend of her left leg as she rests her toes on the rock beneath her, accentuating her calf muscles, the touching of the rock above her head with her right hand, while reaching behind her to touch the rock with her left hand. The shadows on her body and the lines and textures in the red rock add to the strong feel of this photograph. There is a circle on the viewer's left leading into our subject as the rock comes down and frames her back, another example of a frame within a frame.





Creating a Bill Lemon Signature Image

When you raise arms on a female, it raises the breasts and makes them look fuller, which is why I did this. Her head is back and facing into the sun with her eyes closed, a signature of a Bill Lemon image. Her right leg is grounded, giving her stability, as she bends her left leg and accentuates the muscles in her leg and creates a perfect S curve.

Landscape Shows the Environment

I could have cropped this tighter, but I like the bush on the right side, and if it were cropped tighter, I would have lost the circle on the left, which gives the image depth; I would also have lost the top of her right hand that is raised up to the rock above her head. I wanted to incorporate the landscape in this photograph to show the environment. This composition has a diagonal line

going from the upper left to the lower right. The big, heavy necklace with turquoise, brown, and orange adds color to the image. It is amazing how much this rock has changed since I first photographed at this same location in 2005.



25 Sometimes a White Blouse Will Work

I photographed this model near my home using a Nikon D700 with a 70–200mm f/2.8 lens set at 140mm. My exposure was f/2.8 at $\frac{1}{8000}$ second and ISO 200.

Allow Sun to Wash Over Your Subject

The sun was nicely washing over my subject's body as she faced west. This model has flawless skin and dark brown hair with a cute face and cute body. I love the texture in this image; the harder the texture in an image contrasting with soft, feminine skin, the more I like it—and this image has it.

Drawing the Viewer into the Subject

In a reverse of how I usually would pose a subject, she has her right leg forward, rather than her left. She has thrown her left shoulder back, opening up her chest; the little white cover-up frames her torso with the little bit of white on either side of her. Even though white might not be the best choice of color when working outside with earth tones, because it can dominate and be distracting, the white blouse works well with this image having the blue sky and the greenery in the trees and bushes in the background. This is because there is not a lot of fabric, keeping it subtle. The viewer is still drawn right to the subject.

Note that in the image the model's eyes are open, but she is looking down and away. Her right arm is raised up to her shoulder, and her right hand is gently touching her neck and covering her right breast. Her lips are parted just enough to offer a simple, sensual look.

I enjoyed using the earth-toned weeds in the foreground; I love their color and shape and they enhance the photograph because they are earth-toned colors, and we all have earth tone colors in our skin.







26 Utilizing Light to Create Form

This model was photographed at approximately 7:30 in the evening in August with a Nikon D700 with a 70–200mmf/2.8 lens set at 140mm. My exposure was f/2.8 at $\frac{1}{400}$ second and ISO 100. Because of the time of day, or in this case, early evening, I was able to get that beautiful late-day light.

All About the Texture

Again, it is all about the texture. I love the yellow truck body with the red on the bottom of the truck. By lighting just half her body and half her face, it looks more like an artistic image than a glamour photograph. Even with her left side (camera right) being in shadow, her tattoo on her neck is evident. The subject does not always have to be lit evenly; sometimes the photographer can do something like this, allowing the sun to light half of her, while the rest goes into shadow, giving the image a dramatic and mysterious look.

The Aura of Mystery

Her face, neck and the outline of her body are defined; by wrapping her arms around her body, she is exposed, but at the same time, not exposed. Additionally, her short shorts are unbuttoned and partially unzipped, yet her body remains covered. Once again, we have the aura of mystery.

Think in Terms of Light and Dark

Sometimes the photographer has to think in terms of light/dark or black and white. This image in black & white would be more dramatic because the right side of her body would go into shadow and create this tremendous contrast. The nice thing about this image is that because of the light coming in behind the cab of the tractor, the light behind the subject is visible and separates her entire upper body from the tractor. I had the subject put her butt against the bottom of the tractor and lean out just a little bit; we utilized the light coming in behind her to separate her from the cab and give her body form.







27 All Dressed Up with No Place to Go

This image was created with a Nikon D700 with a 70–200mm f/2.8 lens set at 70mm. My exposure was f/2.8 at ~~1/250~~ second and ISO 100; this photograph is strobe filled.

I took out all the cracks in the ground using Photoshop so that all of the attention went directly to my subject . .

.

The flare in back of the airplane was from the sun, and my 5-foot Photoflex OctoDome strobe was camera left. I wanted a lot of color in this image and the numbers “456” to be visible. Because I also wanted as much as possible in the frame, I opted for a horizontal format.

Showing Authentic Attitude

My model was sitting on the wing of the airplane wearing just earrings and bracelets, waiting for a ride to somewhere. She shows a lot of attitude in this image, with her left leg bent, covering the lower part of her body and her right leg extended and her toes pointed. The look in her eyes as she faced the camera seems to express the sentiment: all dressed up with no place to go.

Color and Contrast

I love the color and contrast; the red lipstick really works and helps to make the image pop. I wanted to get as much of the airplane as possible without making her look small. Normally I like to use the rule of thirds when photographing horizontally; I would have liked to have had her a little more to the right in this image (facing page), but if I had done that, I would have cut out some of the front structure of the airplane, which I felt was important.







I like to use the rule of thirds when photographing horizontally.

This photograph has all of the dynamic colors of the light blue sky and the bright blue and yellow of the airplane (and the black tires), as well as her bright red lips and soft white skin. I took out all the cracks in the ground using Photoshop so that all of the attention went directly to my subject and the ambience of the image.

The fact that she is a blond helps this image; darker hair would not have worked as well. Think of this in terms of separation; I often see photographs by other photographers in which a model with dark hair is photographed on a

dark background and there is no separation whatsoever.

28 A Feeling of Sensuality

The model was photographed in the swimming pool with a Nikon D700 and a 70–200mm f/2.8 lens set at 200mm. My exposure was f/2.8 at $\frac{1}{125}$ second and ISO 100; this photograph is strobe filled.

Creating Sensuality

What helps to make this image is the fact that she was holding the wet, blue fabric against her chest, hiding, yet not hiding, her breasts; it gives this image a delicate feeling of sensuality. The light was very even with the sun coming in from camera right, illuminating her evenly, with no shadows on her face. Her long earrings add to the feel, texture and mood of the image. Although one can't tell from the image, my model was very uncomfortable because she was posing in a pool of ice-cold water.

Colors Make Her Pop Out

I love the variety of colors in the water, blue, green, white and black, which all help in making her pop out of the photograph; you cannot paint a backdrop like this. Moreover, the wet, blue fabric shows the outline of her breasts. Her expression, with her chin up and her eyes looking out of the corners, askance to camera left, and her lips slightly parted, almost pouty, adds to the come-hither look and sensuality of the photograph.

The Pose and the Light

I mention backlighting in some of my descriptions, but in this case, there is none. The sun was coming in from her left, camera right, but we do not have any real separation; with her dark hair and no backlighting, her hair melts into the background. If I had turned her body a little more to camera right, there would have been a little more light on her hair, but I would have lost this pose.







29 Textures and Triangles

I made this photograph with a Nikon D700 with a 70–200mm f/2.8 lens set at 200mm. My exposure was f/2.8 at $\frac{1}{1000}$ second and ISO 100. The sun is coming from camera left, giving me a brighter light illuminating her body.





Rough Wood and Soft Skin

I enjoy working with the fabulous texture of the rough old wood of the bridge

and my model's beautiful, soft skin, which has almost a pearl essence to it; her red lipstick worked so well with her pale skin. I worked this feminine pose to have her extend her right arm and slightly flex her wrist, while raising her left arm up and pointing her elbow out and away from her body, with her left hand pulling her hair back. The light in this photograph may not be termed harsh, but it is bright. Yet, in this image the shadows fall nicely and add contour to her body on the right side.

There are less defined triangles just above her right shoulder and just below her left arm.

Making Triangles

I often create triangles with my posing for my images. There are distinct triangles in the space where her left arm is up and her hand is touching her hair and another under her right arm in the space just below her arm and the bridge in the background; there are less defined triangles just above her right shoulder and just below her left arm.

Location

This is a familiar location and one that I had previously worked, and just as in the past, the bees came out and we had to expedite the session and hurriedly leave the area.



30 Late Day Sun Emits Warm Light

I created this image with late afternoon sun using a Nikon D700 with a 70–200mm f/2.8 lens set at 200mm. My exposure was f/3.2 at $\frac{1}{250}$ second and ISO 100. This was made as a JPEG image before I began photographing in RAW.

Texture

The texture that I love is here with the barbed wire fence, the earth-toned grass and growth in front and in the background. The dark background highlights her, frames her, and makes her pop. Her hair is dark, but there was enough light to separate it from the background. There was also a nice light coming off her shoulder, down her back, around her butt and down her leg.

A Strong Pose Using the Late-Day Sun

Her hair was flowing down over her left side, covering one breast, with a few strands flying across her face. Her right breast was exposed and her legs were open just a little bit, but the weeds in the foreground helped to frame her as well as serve as a cover for part of her body. This was a very strong pose as she was facing west, looking back towards the sun. The late day sun emits a nice warm light and soft shadow, which came across her face and highlighted her breast. She impressed me as she leaned forward and grabbed a tight hold on the old, rusty, barbed wire fence. She has a killer look in this image as she looks away from the camera with her arms straight.

This was a very strong pose as she was facing west, looking back towards the sun.

The sun was in a position where there was no light on the background; it was the time of day when this can occur. I am a big believer in using natural light. The sun was very low in the sky, and even though she is only about 5'3", her face was completely illuminated by the sun; there are no dark

shadows at all, not even under her eyes.







31 Photographing at the Russian River

This beautiful redhead was photographed at the Russian River using a Nikon D700 and a 70–200mm f/2.8 lens set at 150mm. My exposure was f/5.6 at $\frac{1}{250}$ second and ISO 200. The sunlight was augmented with a 3-foot Photoflex Octodome strobe light on camera left. The Russian River is in Sonoma and Mendocino Counties of Northern California, less than a two-hour drive from San Francisco, and flows into the Pacific Ocean.

A Beautiful Image to Promote

This session was a precursor to a workshop I was going to lead on private property owned by a friend at the Russian River. My model came with me on my advance excursion to create some images to be used as a sales tool to promote the workshop.

The water, the green background, her beautiful skin, and the texture of the twigs and branches at the edge of the water work well together in the composition of this image. The trees, the thicket of branches, and her pink top and red hair make this photograph work; she separates nicely from the background.

Use Rug Remnants for Comfort

She was standing in the water, but because of my proximity to her and the cropping of the image, there was very little reflection. I had purchased 18x24-inch carpet samples, which I placed in the water so she could stand on them and not hurt her feet on the rocky bottom. I always keep these remnants in my car because when I am on location, I never know when and where I might have my model stand or sit. These little pieces of carpet make the models more comfortable. They are easily and inexpensively purchased at most chain and locally owned hardware and fabric stores.







32 On the Fence

This photograph was part of my “On the Fence” project. Sadly, this fence no longer exists; this area has been cleaned up and the texture that I loved in this circa 1930 fence post is gone. Fences like this, showing their age and texture, are no longer around; I loved the way this fence was married with this old rusted barbed wire.

I was working with the setting sun coming from the southwest.

Only Natural Light

I created this image with all natural light at 4:15 in the afternoon in late January using a Nikon D700 with a 70–200mm f/2.8 lens set at 200mm. My exposure was f/2.8 at ~~1/1000~~ 1/1000 second and ISO 100 using a neutral density filter. I was working with the setting sun coming from the southwest. In the San Francisco area, the sun sets farther north during the summer and into September than in the earlier part of the year.





A Mixture of Textures

Working in this area was always wonderful, because the texture of the old wooden fence, barbed wire, and the soft muted earth tones of the grass in the background. This time it was offset by her creamy olive skin, dark hair, red lips, and green shirt. Because of the muted tones in the background, my subject almost became three-dimensional; this happens when I photograph at f/2.8 with a neutral density filter.

Framing Her Face

Framing her face with her soft hands was something the model did, not anything that I instructed her to do; it was just a natural occurrence. The little bit of her little finger in the corner of her mouth, her expression with her lips

parted, the wisp of hair coming across her forehead and her open blouse with only one breast partially exposed add to the beauty of this image. The sun, coming from camera left, played well with her body, gave me nice shadows and added to the contour of her body.

The old wooden post and barbed wire prove that you can make anything work; they are very simple, yet they added nicely as props in a number of images.



33 Overcoming Obstacles on a Windy Day

This model was photographed in a dry lake bed with a Nikon D700 with a 70–200mm f/2.8 lens set at 110mm. My exposure was f/4 at $\frac{1}{250}$ second and ISO 100. My lighting consisted of the natural sunlight and a 5-foot Photoflex Octogon as a fill light.

The Blue Shirt Project

One of my special self-assignments is something I call The Blue Shirt Project in which I photograph all of my models wearing this blue shirt. I like what this model was doing with her feet and the fact that she was looking away. Her left hand was pretty much obscured behind her leg, but it had no serious consequence. This is the same model that was previously wearing bright pink nail polish; please note that it has been removed in this photograph. I quite often supply props for my sessions; her earrings are props that I had purchased, and I thought they looked very good on her.

The closer to the subject, the bigger the light source and the softer the light.

Use All of the Elements

This image incorporates the texture of the cracked, dry earth of the dry lake bed in the foreground, the muted colors in the background and the blue shirt against her cocoa-colored skin. The sun was acting as a beautiful backlight lighting up her hair, her back and the back of her leg, accentuating her left leg with a highlight. This was photographed just before noon with the sun lighting her from behind; the strobe light was coming from camera left, illuminating her right breast. The biggest problem we faced with the 5-foot OctoDome was keeping the light stationary and stable. When we would get a gust of wind, the light would, at the very least, move a bit, and at the very worst, get knocked over; I finally sandbagged the light in place. I like working with the 5-foot OctoDome because I normally place the light close

to the subject, and the closer to the subject, the bigger the light source and the softer the light.







34 Using a Long Lens? Use a Monopod

This model was photographed late in the afternoon with a Nikon D300 with a 70–200mm f/2.8 lens set at 170mm. My exposure was f/2.8 at $\frac{1}{8000}$ second and ISO 200. Some photographers will hand-hold a camera and a long lens, but I am sure that their images cannot be sharp. I may hand-hold some of my cameras, but if I am using a 70–200 or 70–300mm lens, the camera must be on a monopod for stability. The image *has* to be sharp; it can always be softened later in Photoshop, but never soften it while photographing.

I do not have to worry about the dark pockets under the eyes because the sun goes in and cleans all of that out.

Photographing Mid-Day in Bright Sun

I often place my subject's head up, with her eyes closed and face directed into the sun. I do this because I use available light and I can photograph any time of the day without the worry of deep shadows or pockets under her eyes, or her eyes going dark. A lot of photographers are afraid to photograph between 11:00 AM and 2:00 PM, when the sun is directly overhead; I conquer that by just having them direct their head up towards the sun (light source) and close their eyes. It does not hurt the image at all, if anything, it enhances it with what I am striving to achieve with each image. I do not have to worry about the dark pockets under the eyes because the sun goes in and cleans all of that out.





Make Your Subject Pop Off the Page

The blue sky and greenery in back of my subject helped to make her just pop off the page. By photographing at f/2.8, she is very sharp while the background goes soft, drawing the attention to my subject. There is an old rusted 55 gallon drum in the lower right and an old tractor buried in the weeds on camera left as well as a tree in the upper left, all soft and all of which help to balance the photograph. Her pose and killer face along with the blue sky and background that just melts make this image very powerful.



35 A Red and White Checked Dress

This image was created with a Nikon D700 camera and a 70–200mm f/2.8 lens set at 200mm. My exposure was f/4.5 at ~~1/2500~~ 1/2500 second and ISO 200.

Once again, this image demonstrates that you can photograph any time of day. This was taken in August at 2:00 PM as my model faced south, looking directly toward the sun, which was high in the sky. What do you do? You have her pull her chin up, raise her head, and face toward the sun; then you have her close her eyes or put on sunglasses.

This was a great location that used to have a lot of old dead farm equipment with all of the texture in the rust, but it has all been removed. My subject is like a farm girl out for a romp in the fields.

Beautiful Skin and Barbed Wire

I love the contrast of her beautiful skin tone together with the wire cattle fence in front of her, what little greenery is in this area, the barbed wire, and the old wooden posts that were split from logs that date back to the 1930s behind her. The sense of contrast continues with the texture of the weeds in the foreground and the fence in front of her. I do not find it at all distracting. The subtle experience that the viewer feels is enhanced with her sunglasses and her head turned away. My subject, playing with the little red and white checked dress, is the *pièce de résistance* in the rendering of this image. I also like the way her lipstick color matches the color of her dress.



The Allure of a Sensual Photograph

This is a very sensual photograph with any thoughts of nudity left to the viewer's imagination. Her legs are separated just a little bit; she is holding up the bottom of the dress, exposing more of her leg, yet at the same time, holding it in such a way as to not expose herself. Add to this the strap of her dress falling down to her elbow, revealing, yet not fully revealing, her right breast. Not too much is exposed, and maybe that is why this photograph is so sensual.

I love the contrast of her beautiful skin tone together with the wire cattle fence in front of her.





36 Poolside Image

I photographed this model poolside at a house outside of San Francisco with a Nikon D700 and a 70–200mm f/2.8 lens set at 70mm. My exposure was f/2.8 at $\frac{1}{125}$ second and ISO 100; this photograph is strobe filled.

Even though there is not much fabric, there is enough to draw the viewer's eyes to the subject.

Using the Sun for Backlighting

My model was backlit by the sun. The sun separates her hair and her back from the chair; without the sun, her hair would have blended into the background. A 5-foot Photoflex OctoDome was placed just to the left of my camera position for the fill light; note that the catchlights are almost in the middle of her eyes.

Enhance with Color and Clothing

This image is enhanced by the combination of the greenery in the background, the water color and the texture of the ground by the pool; the trees and the shrubbery in the background and the green on camera right frame this entire image. The purple color of her bathing suit bottom and the multi-colored robe that is loosely around her are additional enhancements to the photograph.



This image comes down to the clothing. Imagine this photograph without the multi-colored shirt that is draped over her, just the model in her purple bikini bottom. The model is sitting on the arm of the chair and without the shirt, the image is rather drab. When she puts on this brightly colored top, even though there is not much fabric, there is enough to draw the viewer's eyes to the subject.

Proper Posing

Look at her wonderful pose with her right hand softly touching her neck, covering her right breast, and her left hand as it comes down over the arm rest. Her legs are nicely formed as she is on the balls of her feet on both legs,

with her left leg slightly extended and her toes pointed, accentuating the muscles in her calf. Her right leg is also flexed with her toes delicately pointed.





37 Lighting the Subject

Camera, Lens, and Exposure

This image was created with a Nikon D700 and a 70–200mm f/2.8 lens set at 175mm. My exposure was f/6.3 at $\frac{1}{250}$ second and ISO 200. I almost always work with a zoom lens because this way I can compose in the frame. I use three mainstay lenses, the 70–200mm, 24–120mm and the fixed 85mm f/1.4. For this photograph, I used a strobe flash and a 5-foot Photoflex OctoDome on camera left. I also used a strobe flash with a Bastard Amber gel on the light in the back to give a little more light and to warm the interior up a little bit.

Lighting the Subject

My model was standing in the doorway of a blacksmith shop. Her hair was lit with the beautiful line of warm light that starts at her hairline and comes all the way down as the light comes in behind her; she was lit nicely and evenly from the face and down the front of her body with the 5-foot OctoDome. As she looked up at the sun, the OctoDome was mimicking the sun, both coming from camera left. By backlighting her, I successfully separated her from the background.



Texture, Texture, Texture

I love texture and I see a lot of it in this image. There is texture in the door, the old handle, the latch, as well as a little texture and form on camera right. The green line that is going diagonally from left to right, from underneath her chin to behind her head disturbs me a little bit, but it was part of the background and added to the overall texture.





38 Utilizing Color Combinations

This image was created with the available light from the sun in the west, illuminating my model in an open field. I used a Nikon D700 and a 70–200mm f/2.8 lens set at 140mm. My exposure was f/2.8 at $\frac{1}{8000}$ second and ISO 200, using a neutral density filter.

A Myriad of Color—A Powerful Image

My model is wearing a sheer orange Victoria's Secret type of shirt. The color combination is great as all the colors melt together in this image; I love the blue sky, the green and yellow in the field and her orange blouse. My subject pops out as if it were a three-dimensional image because of the color spectrum and the background going soft due to the neutral density filter. Her hair is pushed back, making the image very neat and clean, showcasing her cute profile. I like the fact that she is not looking at the camera; she is looking down as if she were just returning from a walk. Her legs are separated, but she was very comfortable with this pose.

Creating a Story

Images create stories, and my model is purposely off-center in this photograph so that I am able to give a little more story. I have her looking down as if she is looking at something in the grass or contemplating a thought. Note that the horizon line is soft, and even though it cuts her at the breast line, it is not disconcerting because of its softness.

Make Every Exposure Count

In the old days, I used to go out with two rolls of 36-exposure 35mm film. Because every click of the shutter translated to \$1 for processing the film and having proofs made, it could be very expensive, which is why I limited myself to only two rolls. Today, a photographer can go out and make five hundred images and there is no cost other than the time to photograph and edit the images. Many of us from the days of film still have the mind-set to plan before making the exposure; I often take the time to fix something

before clicking the shutter. I may make more exposures than I should or need to, but not thousands of images; I might make sixty to eighty images per outfit, certainly not four hundred.







39 Creating a Killer Image

This image was created during a workshop I was teaching in the desert of Lancaster, California in an area that has been used for many commercials. I photographed this model with a Nikon D700 with a 70–200mm f/2.8 lens set at 135mm. My exposure was f/16 at $\frac{1}{250}$ second and ISO 200. I used a 3-foot Photoflex OctoDome on camera left with sunlight coming from behind her, giving me the rim light on her left hip. This was photographed early in the morning so the sun was still somewhat to the east, giving me nice highlights on her hair. I later went into Photoshop to tone down the glare on the metal door so that it was not overpowering.

Using the Sun as a Kicker Light

An Airstream trailer was facing east/west; the backlight was all sun. For this photograph, I used the sun as a kicker light. Perhaps we could have done other things with artificial light, but with these workshops, you are limited as to what equipment you can bring and what you can do.

Framing the Subject

My subject was photographed by the Airstream trailer, which made a wonderful prop. In this scenario, we have a metal door and rectangles within rectangles. The inside of the trailer was a rat's nest, so we took the screen out of the door to just use the frame of the door to frame my model. I could have straightened the door, but I thought that might ruin the image. By keeping the door at a slight diagonal, she is framed nicely where the screen had been and the photograph is not static.

I love this photograph; by popping her left hip, she created a wonderful S curve. The placement of her arms and hands, her shape in the doorway, her sunlit brown hair, her blue eyes, and her lipstick color on her slightly parted lips all converge to make this a killer image.







40 A Beautiful Body and a Barbed Fence

This was photographed with all natural light on an overcast day, which explains why the light was so even. I photographed her with a Nikon D700 with a 70–200mm f/2.8 lens set at 200mm. My exposure was f/3.5 at 1/250 second and ISO 100.

Soft Light on an Overcast Day

The model was facing northwest at approximately 1:30 in the afternoon. The sun on this overcast day enveloped her and the soft light worked well with the soft-focus background. I love the color contrast with her eyes, which are nicely made up, the red in her lips, which is perfectly done, and the blush on her cheek. As she leaned forward, her hands were gently touching the fence post. This is another example showing that the subject does not have to look into the camera. It is also a perfect example of earth-tone colors; this image encompasses the landscape around her, which was a wash of earth tones with different shades of brown and greenery, which separates my subject from the background. Working in thirds, I placed the fence post in one third, my subject in the middle third, and negative space in the final third.



The Contrast of Texture

The contrast of textures in this image is amazing; there is a dichotomy between the hard objects and my subject's soft skin. I positioned this beautiful woman with a great physique against an old split log fence post that probably dates back to the 1930s, with the harsh barbed wire fence and the weeds. In addition to the fence and barbed wire that she was leaning against, her long, silky black hair flowed down her back and stopped just above the cleft in her butt. I accented the side of her breast and the profile of her face. The background is soft enough that it does not take away from her at all; as a matter of fact, the background is so soft that it melts and makes her pop,

almost three-dimensional in effect. I cropped this just above the knee because this is the important part of the image. The Serenity Prayer tattoo on her back augments the total effect of the compositional elements.





41 Textures and Colors

Background and Texture

This location was loaded with texture from the growth in the foreground, as well as behind my model. I love the texture and the variegated colors with blue, brown and light yellow over her right shoulder and other earth tones in front by her leg, in addition to the red piece of clothing she was holding. Incorporate the rust-red tops of the shrubs in the foreground and the blue sky and water behind her and it brings on a different dimension and a different color palette to the image. With the sky as part of the background, her hair pops out and the red dress that she clutches makes her almost three-dimensional. I love the way her hair fell along the side of her right breast and down the right side of her body. She was pulling up on the fabric, almost giving the viewer a little peek at the lower portion of her body as she gazed inquisitively southwest.

She was pulling up on the fabric, almost giving the viewer a little peek at the lower portion . . .

I have a background in interior decorating and it is probably because of this that I look for textures, colors, and shapes to incorporate in my photographs as much as possible.

Camera, Lens, and Exposure

I photographed this former Playboy model in a remote area approximately 2000 yards from the San Francisco Bay with a Nikon D700 with an 85mm f/1.4 lens. My exposure was f/2.8 at $\frac{1}{1000}$ second and ISO 100, using a 3-stop neutral density filter.







42 Enchanting and Intriguing

This image was created with a Nikon D300 with a 70–300mm f/4.5 lens set at 112mm. My exposure was f/6.3 at $\frac{1}{125}$ second and ISO 200.

I love the dichotomy of the subject's presence and the old once-common-place railroad ties. This was a wonderful spot to create fun and artistic images; unfortunately, this location is no longer available.

Texture of Old Railroad Ties

The background in this photograph is composed of old railroad ties that had been dismantled and stacked in this location. I love the texture of the ties and the fact that she can lean on one and look down at me—what a beautiful face and beautiful eyes. This was all natural light coming from camera right with most of her in shadow from the ties, with only a hot spot from the sun on her left leg.

Creating a Natural Look

She has a very coquettish look with her finger in the corner of her mouth, her open shirt exposing a small portion of her left breast and nipple and her pants pulled down beyond her hips, but not exposing everything. Her beautiful blond hair is mussed, slightly covering her right eye. The mussed hair adds to the image; the effect would not have been the same if her hair was perfectly coiffed. One eye is very direct while the other is partially covered, with little wisps of hair coming over the right side of her face. While the ring on her right hand bothers me a little, I am not one to ask my models to remove jewelry, unless it really bothers me greatly. I do not make my images exactly perfect, overly retouched or heavily worked on in Photoshop; I prefer the more natural look of my models.







43 Creating the Sensual Photograph

I created this image at 6:30 in the evening with the sun setting in the northwest using a Nikon D700 with a 70–200mm f/2.8 lens, set at 116mm. My exposure was f/2.8 at $\frac{1}{8000}$ second and ISO 200 with all natural light.

Working with a Creative Model

I first photographed this model in Buffalo, New York, a number of years ago, and I have subsequently photographed her a number of times; she now lives in San Francisco, which is much more convenient for both of us. She is a very popular Internet model who has traveled all over the country posing for photographers. She is very creative at posing; she set this pose, throwing her head up and back, facing into the sun, while tugging on her red panties.

The pose works because of the subject's S curve . . .

Color, Texture, and Impact

There is a hill behind her, but it is not disconcerting because the background is so soft that she seems almost three-dimensional. The texture of this image is strengthened by my subject gripping her red panties and pushing them down. This has two major points: the red panties add color to the image, and even with her apparently pushing them down, the private part of her body is covered. I like her hair flowing on her right side with her head thrown back, her eyes closed, and her lips slightly parted as I utilized the natural light to fill all the shadow areas. There is a shadow on her right leg, underneath her right jaw line, and a little bit of the rib cage; this all adds dimension to the image.

We also have a variety of colors with the blue sky, the greenery, the browns, and a little bit of yellow and lime green. The pose works because of the subject's S curve; the viewer's eye travels down her shoulder, back, around her bottom and down her leg, highlighting her figure.







44 A Story Through Composition

I find that one of the great places to create images is the Valley of Fire outside Las Vegas. I photographed my model at this location with a Nikon D700 with a 70–200mm f/2.8 lens set at 200mm. My exposure was f/2.8 at $\frac{1}{800}$ second and ISO 100 using only natural light. No additional light was necessary, just the sun at the proper time of the day. This was photographed in September at 11:15 in the morning with the sun high overhead in the southern sky, camera left.

Subject Placement Is Vital

The placement of the model in this image is a little off-center because I wanted to show the landscape. I could have come in and cropped her to fill the frame, but that would have defeated my purpose. By keeping her smaller, introducing a little color with the turquoise necklace and bracelet, and placing her off-center to encompass everything around her, I created a story that might not have been there if the subject were cropped more tightly. It is so important to crop an image correctly; the wrong cropping can ruin a perfectly good photograph.



Medley of Colors for Effectiveness

I love her skin tone against the red rock. The turquoise necklace and bracelet were introduced for some off-setting color, which I think enhanced the image. I like the fact that she is looking away, which is a common theme in my photographs. There is color and texture with the green shrubbery behind the subject to the viewer's right, as well as the dried, brown groundcovering to the left of the subject. The swirling texture in the red rock in the foreground adds to the color and feel of this image.

Creating a Sensual Photograph

This image is very sensual, with her squatting down, gently touching her left breast with her right hand, not really covering anything, but adding a feminine feel and extending her left arm, with her hand touching the red rock. Her profile exemplifies the notion that the subject does not have to be looking into the camera.





45 Be Prepared: Travel with Carpeting

This model was photographed sitting in a field leaning against the wooden post with a Nikon D700 with a 70–200mm f/2.8 lens set at 130mm. My exposure was f/2.8 at $\frac{1}{250}$ second and ISO 100.

Using a Strobe in an Open Field

I am not a big fan of painted fingernails, but models have this notion that it always looks great; I am of the school that sometimes it can ruin an image. However, in this photograph, the subject's fingernails are not dominant and they are not distracting. I like the way that she is sitting and looking away, facing east with her back against the post facing west. I used a strobe with a power pack and a 20 degree grid to soften the light. The strobe was directly in front of her. It was very close to her body in order to keep the light on her face and body soft; the sun was lighting her back and hair.







Be Mindful When Placing the Models

While it appears that my subject is sitting on the ground, she was actually sitting on a carpet sample. Not knowing what might be underneath the brush or the grass, I always bring carpeting with me so the model's bare skin does not have to touch the ground. Making your model comfortable is important.

Texture and Tones

I love the texture with the warm tones of the grass and the old post, contrasting with her light skin and dark hair, offset only by her lipstick and white shirt. I find the pose feminine, yet mysterious, as if she is looking at someone or something.

What appeals to me is that her appearance is not all prim and proper with

every hair in place; I like that her short hair is windswept and partially in her face. What adds to this image is her right hand softly touching her face. I purposely did not crop this image because I wanted to keep some of the background color in there and to have her pop out, which she does.

What appeals to me is that her appearance is not all prim and proper with every hair in place . . .

46 The Yellow Sundress

I photographed this model with a Nikon D700 and a 70–200mm f/2.8 lens set at 135mm. My exposure was f/3.5 at $\frac{1}{4000}$ second and ISO 200. While other photographers shy away from working in the mid-day bright sun, I enjoy it. This exposure works because she has thrown her head back and closed her eyes, alleviating the problem of harsh pockets under and in her eyes. With her mouth open and her lips parted, it appears that she is smiling or laughing and having a good time.

This is a very clean, simple image. There is nothing out of the ordinary about the photograph; she posed and I made the exposure. Boom! It just kind of works. When I go on assignment, I often photograph my models with a small loupe around my neck, my camera (with the lens already on it), and a light meter.

Supplying Dresses for My Models

I had the model wear a yellow dress that I had brought to the session (I often bring a number of outfits for the women to wear during the course of the assignment); I chose this hue because of the greenish-yellow fields, the blue skies, and the orangey red lipstick melded nicely with her flesh tone. The combination of all of these colors work together in addition to the dark tones in her hair.

Creating an Interesting Image

In this image, I have introduced the yellow color that blends with the crops in the foreground. This is a nice myriad of color with the blue sky, her red lipstick, the yellow dress, and the green and yellow growing plants. She added interest to this image by pulling the strap of her dress down to expose one breast, while at the same time pulling the dress up to show more of her body. Her legs are separated to expose more than some models might show, but the image is very appealing. As a Playboy model, she was very comfortable posing and exposing all parts of her body.







47 A Spitfire

This model is a spitfire and a bundle of energy; I like to refer to her as my little hell-raiser. I photographed her with a Nikon D700 with a 70–200mm f/2.8 lens set at 200mm. My exposure was f/2.8 at $\frac{1}{500}$ second and ISO 100. This was created in early August with all natural light in the early evening, with a bright California sun still high in the sky in the west and a neutral density filter; her face was evenly lit as she faced west.

Background of Hay Bales

The background is a stack of hay bales piled about 12-to 14-feet high. With a neutral density filter, the background goes very soft, yet the subject remains sharp. The light was reading about f/8, but with the neutral density filter on the lens, it changes the f/stop to f/2.8. You might think that the ears or the hair might go soft at f/2.8, but that was not the case. The background is a blend of variegated colors with a mixture of light and dark tones.

Western Light to Illuminate My Subject

My subject was standing about 10 feet from the background. Her long dark hair and her head thrown back against the background and the mix of colors all add to the quality of this image. This was photographed with just direct sunlight coming from the west, camera right. I like the way her hair flows down her back with a little bit of hair on her face; sometimes the messier the hair, the more sensual and sexier the image. The black panties and the black wrap, which is partially revealing, separate her from the background. Her slightly parted lips, white teeth, and red lipstick make her face pop.



I could have had her wear a little jewelry, such as a ring, bracelet, or earrings, but this image stands alone quite well without it. Sometimes when jewelry is added, it takes away from the subject and degrades what you are trying to achieve.

Photographing in Bright Sun

This is an example of how one can photograph with bright sun. Most photographers are afraid of the dark circles under the eyes, but I love to photograph when the sun is directly overhead. I overcome the obstacle of dark circles by placing my subject's head facing up toward the sun, evenly lighting her face.





48 Texture and a Bees' Nest

This model was photographed with natural light under a railroad trestle with a Nikon D700 with a 70–200mm f/2.8 lens set at 200mm. My exposure was f/3.2 at $\frac{1}{1000}$ second and ISO 100.





Using the Sun as the Only Light Source

The light source in this photograph is coming over my left shoulder from the west. My subject's face was evenly lit as she turned to camera left; the light was falling nicely on her face, arms and legs. By pulling her right shoulder back, bringing her arm down and around and over her bottom, and lightly touching her leg, she created a beautiful S curve.

An Old Wooden Bridge and a Beautiful Model

My subject was posed under an old wooden bridge that holds up a railroad track. I had previously worked on the other side of this bridge, and after the town did a lot of work cleaning the site, this side opened up. We worked

quickly because we ran into a nest of bees, which made my model (and me) uncomfortable and anxious.

Sometimes It Is All About Texture

This is an image loaded with texture: there is texture in her shirt, there is texture with the twigs in the foreground and there is the texture of her fishnet top, with her nipples poking through. There is the contrast of her beautiful skin tone with the different colored wood beams, the brush in the foreground and the red flower in her hair, which sets everything off nicely and draws attention to her face; the red just pops. My subject is in my trademark pose, facing toward the sun with her eyes closed.

Look for Different Locations

The moral of this photograph is to not be afraid to look at locations that you had previously considered unworkable. Make that leap. Who would ever think that a beautiful model would be posed under a railroad trestle near a bees' nest?



49 Melted Colors and Muted Background

This image was created in a field using a Nikon D300 with a 70–200mm f/2.8 lens set at 90mm. My exposure was f/3.5 at ~~1/4000~~ 1/4000 second and ISO 200.

Cropping Tight for Maximum Effect

While I photographed the model in tightly, I also cropped the image even a little higher and tighter. I photographed with the f/2.8 lens. Consequently, the background seems to melt and blend into the image. The machinery in the background is a big plus for this photograph; if the yellow equipment were not in the background, all we would have would be blue on blue. The yellow gives us separation, making this image stand apart from others.

Creating a Nice Color Palette

The background is soft with the muted colors in the foreground. There is yellow in the groundcovering as well as in the farm equipment behind her, giving a balance to the image. She was framed with the soft shapes of blue, yellow, black and rust made by the farm equipment and sky. I achieved a mixture of colors: black in the tire and sunglasses, rust and yellow in the background farm equipment, dark-blue in her Henley blouse, lighter blue in the sky, white of her soft skin, and blond of her long hair. There is a very nice color palette to this image.

Posing

I like that she is facing away from me and her head is tilted down and looking away; her arms and hands are up and above her head, pulling her breasts up, which are nicely framed by the blouse. Her slightly parted pouty lips and her sunglasses, add a little mystery to the image.







50 The Farm Girl

This photograph was made around 4:00PM on a cold, funky February afternoon with a Nikon D700 with a 70–200mm f/2.8 lens set at 200mm. My exposure was f/2.8 at $\frac{1}{1000}$ second and ISO 100. My only light for this assignment was the late afternoon setting sun. This was close to the end of daylight; we lose our sun by 5:00 in mid-February.





Textures Working Together

All of the working textures are in this image—the old weathered wooden post, circa 1930, the barbed wire, the ripped jeans, the red plaid shirt opened to expose one breast, and her soft skin. My subject is looking down and away, and both eyes have light on them. Her short, blond, uncombed hair shines with the late day winter light; the ripped jeans and plaid shirt present the viewer with the illusion that she is a farm girl out in the field after completing her daily chores.

Using Diffused Light

I love the muted colors, which were created by the soft light of the late afternoon setting sun. The light that I was getting on this day had a lot of bearing on the visual impact of this image. This was natural light, not a bright sun, but a very diffused light.

There was a nice light coming from the southwest, camera right, illuminating the left side of her face, her chest, and her body, and giving us a nice triangle under her right eye.

The light that I was getting on this day had a lot of bearing on the visual impact of this image.



51 A Dry Lake Bed for Optimum Portraits

This image was created early in the morning in mid-October with the light coming from the east; I used a Nikon D700 with a 70–200mm f/2.8 lens set at 105mm. My exposure was f/4.5 at $1/250$ second and ISO 100 and I used a 3-foot Photoflex OctoDome for my flash fill.

Creating an Artistic Image

We were working in a dry lake bed, which is such a wonderful location; the light there is so fantastic. The dry lake bed separates the subject's torso from the background more than the mountain behind her, yet her body still pops off the page, almost three-dimensionally, with the soft background; it is a combination of light and profile. This is one of my artistic images utilizing split lighting, with her back being dark and the front of her body facing the sun, being lit. I kept her head below the horizontal mountain line as best I could; although I did not want the mountain transecting her head, I find that it is so soft that it is not disconcerting.

This is one of my artistic images utilizing split lighting

...

Find Texture in Your Surroundings

I am all about texture in this background: mountains, sand, and greenery. The textures complemented the model's beautiful skin tone and her dark lipstick. The lipstick may be dark, but it does what it is supposed to do, which is make her lips stand out.

Modal Alterations

I love working with this model; she has a wonderful body and she poses well. Nonetheless, I was not happy with her fingernail polish; I found it to be distracting. I travel with cotton balls and fingernail polish remover in my camera kit—it is part of my equipment, and after I made this image, I

requested that she remove her polish for the remainder of the session.







52 Horizontal and Diagonal Lines

This image was photographed with only natural light at 4:45 in the afternoon. My subject was facing west with the sun coming from camera right. I photographed her with a Nikon D700 with a 70–200mm f/2.8 lens, set at 190mm. My exposure was f/2.8 at $\frac{1}{1000}$ second and ISO 100.

Tilting Gives a Different Perspective

The camera was tilted, placing the shutter and the slats of the wall behind her at a diagonal, while she appeared to be straight up and down; it is a strange phenomenon. Tilting the camera gave the photo a different perspective.

Geometrics with Lines

This geometric image uses texture with diagonal and horizontal lines in addition to the color of the building and the shutter. My subject's face is directed into the light, with the sun evenly illuminating her body. Raising her arms above her head created two triangles. Her eyes are made up (but not overdone), and her red lipstick, white panties, and jewelry are perfectly centered to add to the overall impact of this image. I encourage the models not to overdo makeup, especially when we are photographing outdoors; I normally recommend lighter, or earth tones, for eye makeup.



This structure was built to look like an old western building; it was loaded with texture and a lot of old metal parts; it was just a neat place to work. Because of the proximity to the nearby hotel, we had to work quickly, so as not to draw attention to us. This is another example of keeping your eye open for out of the way locations.

Several elements of this image work with its geometrics—the horizontal lines in the shutter, the vertical lines of the outside of the shutter, the tilt of the camera, the texture of the wood, both in the painted slats of the building and the texture of the shutter, and my model's white panties, which offset her beautiful skin against the earth-tone shutter and the red/burgundy wood of the building. I like the panties in this image, because in addition to their being an

off-setting color, I prefer to keep part of the subject covered, especially when I am working with a model for the first time.





53 Working with a Familiar Model

This image was created in May at 6:30PM, evident from the warm late-day tones of the sun in the northwest. I shot with a Nikon D700 and a 70–200mm f/2.8 lens at 200mm. My exposure was f/2.8 at $\frac{1}{500}$ second and ISO 100 with all natural light and no reflectors.

Finding Models

This young woman is someone I have worked with for a number of years. She is originally from Philadelphia, but now lives in New York City and flew to California for sessions on the West Coast. Her tall, slender, athletic body is a result of being a marathon runner and instructor. She is one of many models I have met through the website Model Mayhem.

On a Levee in the Middle of Nowhere

We were standing on a levee, which put us at a higher level than the background on the left. San Francisco Bay, or San Pablo Bay as it is known in this area, was approximately 1000 yards behind her.



Allowing the Sun to Wrap Around Her

The sun is lighting the front of her body, but there is enough light wrapping around her to separate her from the background. The fingertips of her right hand are resting gently on her face, while the left hand is at the base of her neck, and her arms are covering her breasts. The sun sets farther north in the summer, which helps to create the combination of light and shadow; her backside still has some light on it, almost like a rim light.

A Natural Background

My subject's figure appears to enter the frame on bottom right, and then becomes poised in the center; it is an artistic image. I like the shadow on her left leg, the blue sky, the little bit of beige in the background, and the different shades of green. People spend thousands of dollars on backgrounds to look like this and I just go a few miles from my house, and it is there in nature.





54 An Homage to the 1950s

Late Day Available Light

I created this image with available light late in the day on a very cold February afternoon (note that my subject is covered in goose bumps) with a Nikon D700 with a 70–200mm f/2.8 lens set at 130mm. My exposure was f/2.8 at $\frac{1}{200}$ second and ISO 100. I try to get the light reading at about f/8, depending on the shutter speed; I used a neutral density filter to soften up the background. My subject's alabaster skin tone, mixed with the muted tones from the setting sun, created this nice soft image.



Always Meter Before an Exposure

I always meter before I make an exposure. I cannot understand why other photographers who rely on the LCD on the back of their camera think they can capture the perfect exposure right off the bat. If you want to create a great image, not just a good one, you must meter to know what your light is doing so you can make the proper exposure. Everyone should use a light meter and take a light reading, set the camera, and make a test photograph; if it does not work with the first attempt, make an adjustment and try again. However, if you meter before photographing, nine times out of ten, it will be right on the money.



A Throwback to an Easier Time

This image has such a lovely, feminine feeling to it, yet it's sensual at the same time. The light in the background just melts into the photograph. This image has a late 1940s or early 1950s feel to it, with a throwback to photographs of Jane Mansfield or Marilyn Monroe. Her white skin, the bright red lipstick and her hair, mesh nicely with the sky and the ground and the different shades of green and earth tones.



55 Eye Contact Makes a Strong Image

I photographed this model using a Nikon D700 with a 70–200mm f/2.8 lens set at 170mm. My exposure was f/2.8 at $\frac{1}{1000}$ second and ISO 100.

Direct Eye Contact Makes a Strong Image

My subject's direct eye contact makes this a strong image. The barbed wire from the lower left to the upper right is my leading line; note that on camera left, the fence is sharp, but as the eye moves to the right, the fence goes soft. The subject and the fence post are very sharp, while everything else falls off nicely. Using a very shallow depth of field blends the background colors.

If you look at Playboy magazine, you will see that the backgrounds are always soft . . .

Tying the Image Together

Her skin tone, the texture in the jean shirt, the red panties and the red lipstick offset the old worn post and barbed wire, and the soft, muted grass in the background ties the top and bottom of the photograph together. Her bright red panties and her blue shirt, even though the shirt is not very bright, stand out against the muted tones of the background.







Giving Motion to the Image

Having her lean into the post with her right shoulder gives motion to the image. I find this image exciting, although I would have preferred her left leg forward a little bit, which would have given a little more curve to her body. I like the separation between the shirt and her left arm, giving me a little hole, which tied the image together. A lot of my images look three-dimensional because of the soft, muted tones in the background, my tack sharp subjects, and the vibrant colors of their clothing.

Create a Complementary Background

The background is there to complement my subject. If you look at *Playboy* magazine, you will see that the backgrounds are always soft, putting the

focus and emphasis on the Playmate or model being highlighted. With backgrounds such as this with a variety of tones, it is almost like having a painted background.

Having her lean into the post with her right shoulder gives motion to the image.

56 Creating a Sensual Image

I created this image at approximately 6:15 in the evening with a Nikon D700 with a 70–200mm f/2.8 lens set at 82mm. My exposure was f/2.8 at 1/1250 second and ISO 100 with all natural light.

The very sheer slip that she was wearing gives her an air of security . . . it is very feminine.

Using Late Day Light

This was photographed at one of my favorite locations near my home in the San Francisco area. The late day light was beautiful as the model faced the sun in the west. Her outfit has a feel of mystery and intrigue; it is sheer and reveals just enough of her body without being overdone, making this a very sensual image. There is separation between my subject and her environment, with the green groundcovering in front of her and in the background, the gold tones in the grass, and the blue sky with some light clouds. By bending her right leg, popping her hip, and extending her toes, she accentuated her calf and thigh muscles and showcased her backside. This image is further enhanced by my model bringing her arms up and her fingers gently caressing and framing her face; her red lipstick makes her face pop.



Textures

In addition to the aforementioned colors, note the textures in this image. The photograph contains the brown-hued textures of wood, twigs and roots in the foreground, the somewhat softened beige and green-hued textures of the field, the spot on which she is standing.

Posing

The very sheer slip that she was wearing gives her an air of security by not being too revealing, and it is very feminine. Her mouth was open just a little bit, with her head thrown back, so the sun filled the eye sockets. The bend in

her leg also gives her a nice curve on her shoulder and a nice curve to her torso. As sexy as this photo is, you don't see anything other than her left nipple poking through the fabric.





57 The Real Thing, Not a Green Screen

I created this in the Valley of Fire with a Nikon D700 with a 70–200 f/2.8 lens, set at 200mm. My exposure was f/4 at 1/250 second and ISO 100.

A Low Vantage Point

The sun was to my subject's back, with the strobe light to camera left in front of her. The strobe was pointed up at her because she was elevated on a higher plane than the light and my camera. By photographing from a sitting position, I get an even perspective of the body from top to bottom. The soft colors that melt in the background draw attention to my subject, making her appear almost three-dimensional, as if she were standing in front of a green screen. She was lit by a 3-foot octagon battery-powered portable light. There was not a lot of light on her face for photographing her at f/4, but enough to illuminate it so that it is not dark.

Positioning the Subject's Body

Her right leg is planted, giving her stability, and her left leg is just a little in front of her, with a bend in her knee, to give more of a line to her body. The bend of her knee with her toes placed gently on the red rock, highlight her beautiful leg. Her right hand is playing with her hair, as her left hand gently picks up the fabric of the black cover-up, while she looks down and away. Her long blond hair is tossed behind her neck and is flowing over her right shoulder, adding an additional touch of grace to the image; the large earrings help to frame her face.



Formal Versus Casual Image

This black cover-up makes this a more formal image; if she had worn black high-heels, this would indeed be a formal portrait. This model does not normally pose nude; I will sometimes photograph her topless, but more often than not, she is partially dressed, giving the illusion of nudity while still very much covered up. In this image, her hair covers her right breast, with the garment hiding most of her left breast, leaving it only very partially exposed; she is a master of the teasing image.





58 Red Plaid Shirt and Dark Skies

I made this photograph late in the day with dark skies behind my subject using a Nikon D700 with a 70–200mm f/2.8 lens set at 200mm. My exposure was f/2.8 at ~~1/1000~~ 1/1000 second and ISO 100 and I used a 3-stop neutral density filter.

Discovering New Locations

This location is in Sonoma County, approximately 2000 yards north of San Francisco Bay. Even though I have been photographing in this area since 1989, this was the first time I went out to the levee; until this session, I was unaware of its existence. This was a whole new experience for me and I loved it.

Neutral Density Filter and Background

The light reading may be f/5.6, but by my use of the neutral density filter, it was lowered three stops to f/2.8; this melts the colors and the background. I could have lightened this image, but I chose not to in order to give it a little bit of variance.

I love the variegated colors in this area and the way the background just blurs away and melts together; the shrubs in the foreground and the little bit of water in the background help to frame the image.



Making an Image Drip with Attitude

Her body position was intriguing, with the shoulders tilted and her head turned in an upward position to the viewer's right, making this image drip with attitude. She was facing west, but her head was directed southwest. She has placed her weight on her right leg and hip and moved her left leg slightly forward which helped to emphasize her figure.

The combination of the plaid shirt, her right hand on her hip and her left hand, with fingers extended, resting comfortably on her left thigh, gives the image a casual look, although I am not sure how a partially clad woman in a field would be anything other than casual.

The light reading may be $f/5.6$, but by using the neutral density filter, it was lowered three stops to $f/2.8$.





59 Textures, Colors, Shadows and Tilting

I created this image with the sun coming from camera right and a 3-foot Photoflex Octagon on camera left. I photographed her at 3:00PM, with the sun in the south using a Nikon D700 with a 24–120mm lens, set at 58mm. My exposure was f/5 at $\frac{1}{125}$ second and ISO 100.

Finding the Right Location

This session took place on an old Western movie set. Textures abound in this image with the weathered, split wood of the structure in the foreground, the shadows, sand, green shrubs, blue sky and mountains in the background, and her jewelry, red lips and the white cover-up that exposes one breast. The white cover-up goes well with her red lipstick, which helps to make her lips and the other colors pop. I enhanced the sky using Nik Software, making it a little bluer than it actually was. Although this model poses in the nude, in most of her photographs she is wearing white panties, and in this image, her right hand is strategically covering the lower part of her figure.



Improvise

The shadow from the sun is visible on the ground in the background. She is under the roof of the overhang, looking up in the direction of the sun, but her face is illuminated by the fill light from camera left. A neutral density filter on the lens lowered the f/stop and brought the background into view; if I had not used it, the background would have been completely blown out.

Experiment

Experiment—tilt the camera. Tilting the camera to add motion works when

the model is in a doorway or leaning against a structure. This does not work if the subject is standing alone in a field because everything will tilt. My good friend, Dennis Harding, who was in charge of photography for Chevron Worldwide for many years, got me into tilting the camera. I cropped the image—there is a lot more in the original scene—but I wanted to emphasize her upper body.





60 Emerging From a Cocoon

Ambient Light with Artificial Light

I photographed this model at the Valley of Fire with a Nikon D700 with a 70–200mm f/2.8 lens set at 170mm. My exposure was f/5.6 at $\frac{1}{250}$ second and ISO 100. This was strobe-filled as can be seen by the catchlights in her eyes. She was being lit by ambient light of the sun and the fill light was actually the main light; the 3-foot Photoflex OctoDome was down low to camera left set at a low power, aiming up at the subject.



Photographing at the Valley of Fire

The Valley of Fire, which gets its name from the red sandstone formations, is the oldest state park in Nevada, located 50 miles northeast of Las Vegas, with an area of almost 42,000 acres at an elevation of between 2,000–2,600 feet.



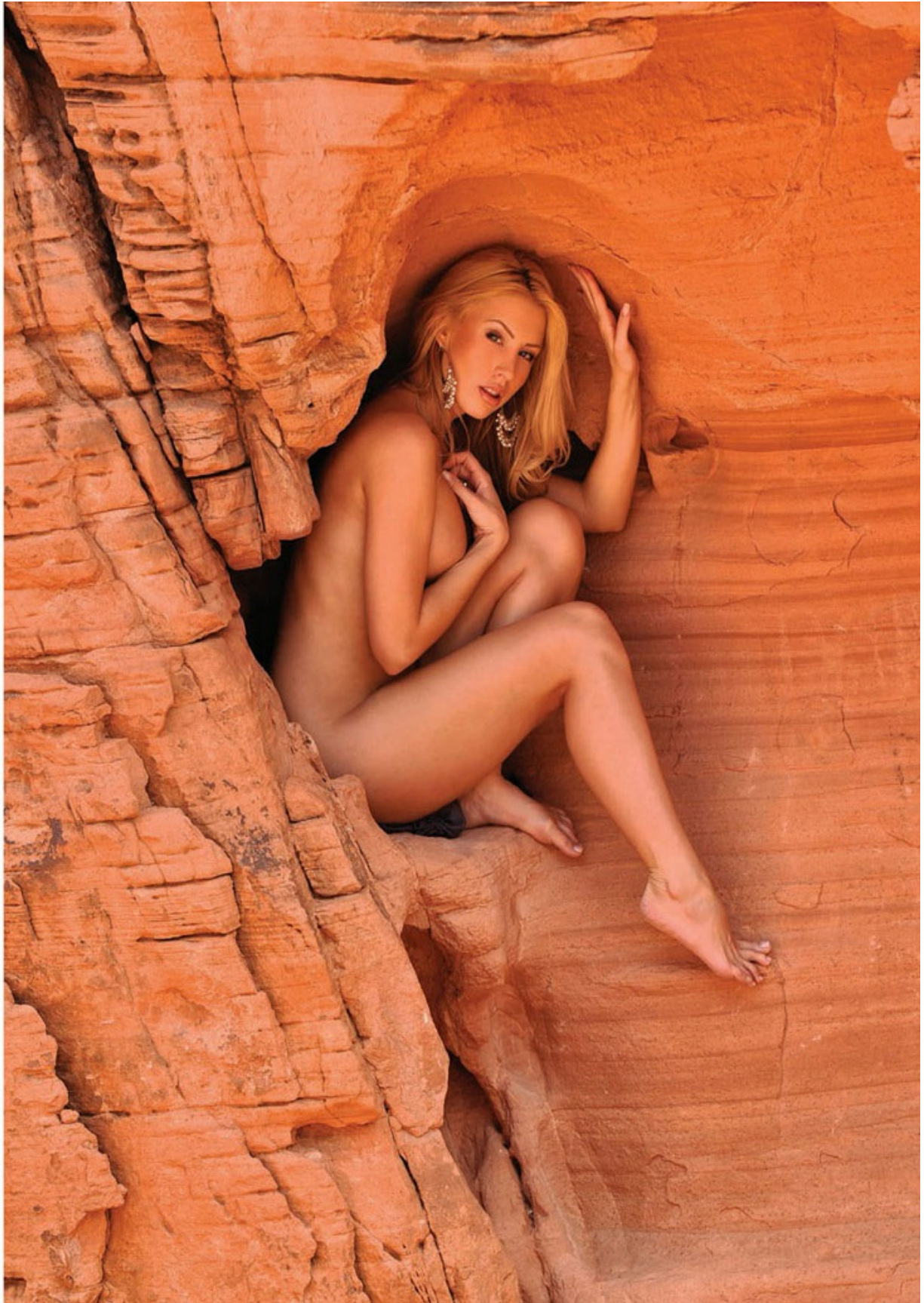
Components to a Great Image

I like the color in this image, the pose, and the softness of her hands. The rock, with its interesting textures, encircles her as her beautifully shaped right leg extends—a toe gently touching the side of the red rock of the mountain. There are many combinations of factors that make this a beautiful and enthralling photograph: her hair falling softly on her left side, and her left arm

up as her hand touches the rock above, her right knee and leg mimic her right breast and her bent right arm, and her fingertips gently touching her chest while framing her partially exposed right breast. She has a great look back into the camera. Her body fits nicely within the rock formation and her position mimics the cut-out in the rock. The roundness of the top of the rock above her head gives the impression that she is coming out of a cocoon. Rather than cropping this image tightly, I left some of the surroundings to tell the story of the image.

She Became Part of the Structure

We had been working just to the right of this location when my model noticed this cubbyhole and climbed up, crawled in and curled up for this photo. She is almost dead-center in the image, and as she is encompassed by the red rock, she becomes part of the scenery; she is more than an ornament, she is part of the structure.



INDEX

A

Aperture, wide open, 16, 110

Attitude, 22, 26, 36, 46, 58, 88, 120

B

Backlight, 36, 60, 70, 76, 78, 82

Background, 10, 12, 14, 16, 20, 24, 28, 30 32–33, 36, 44, 46, 48–49, 51, 54, 62, 64, 66, 68, 70, 72, 76, 78, 84, 86, 88, 90, 95, 98, 102, 106, 110, 112, 114–5, 116, 118, 120

Black & white, 5, 56

Blue Shirt Project, The, 70,

C

Camera

angle, 12

tilt, 12, 18, 20, 42, 48, 108, 122

Carpet, 66, 95–95

Catchlights, 76, 124

Caution,

bees, 62, 100

sunglass protection, 30, 74

surface protection for posing, *see Carpet*

uninvited observers, 44

Clothing,

jewelry, *see Jewelry*

heels, 20, 118

pants and shorts, 44, 56, 88

shirts, 14, 28, 30, 32, 31, 32, 40, 44, 50, 68, 70, 76, 80, 88, 95, 100, 104, 114–5, 120

Color,

black and white, 33, 44, 45, 56

Color palette, 62, 86, 102

Composition, 8, 16, 26, 33, 52, 66, 84, 92

rule of thirds, 50–51, 58, 84

Contrast, 8, 10, 30, 46, 48, 54, 56, 58, 74, 84, 95, 100

Cropping, 14, 18, 28, 40, 44, 46, 66, 84, 92, 95, 112

crop tightly, 14, 52, 102, 124

Curve, 34, 115, 116

S curve, 5, 34, 36, 52, 82, 90, 100

D

Depth of field, 38, 51, 114

Doorways, 42, 78, 82, 122

E

Earth tones, 28, 30, 54, 68, 84, 86, 108, 112

Eyes, 6, 6, 26, 36, 30, 42, 44, 51, 58, 64, 72, 78, 82, 84, 88, 96, 98, 104, 108, 124

closed, 16, 52, 72, 74, 90, 96, 100

sunglasses, 30, 74, 102

Expression, 22, 26, 60, 68

F

Fill light, 20, 334, 36, 70, 76, 90, 92, 122, 124

Filters, neutral density, 8, 12, 16, 26, 30, 36, 68, 80, 86, 98, 112, 120, 122

Flash, 78, 106

Focus,

sharp, 12, 20, 36, 72, 115

soft, 112, 14, 33, 36, 72, 80, 84, 90, 98, 102, 106, 114, 118

Female form, 8, 48

Form, [12](#), [78](#)

Framing, [10](#), [20](#), [24](#), [28](#), [30](#), [42](#), [44](#), [52](#), [58](#), [64](#), [76](#), [78](#), [82](#), [92](#), [102](#), [110](#), [118](#),
[120](#)

G

Gel, Bastard Amber, [78](#)

Geometrics, [108](#)

Grids, [46](#), [95](#)

H

Hand-held camera, [12](#), [72](#)

Highlights, [64](#), [82](#)

J

Jewelry, [18](#), [36](#), [44](#), [52](#), [58](#), [88](#), [92](#), [98](#), [108](#), [122](#)

L

Landscape, [28](#), [52](#), [84](#)

Landscape environments,

dry lake bed, [36](#), [70](#), [106](#),

field, [16](#), [33](#), [44](#), [80](#), [84](#), [102](#), [104](#), [120](#), [122](#)

sky, [8](#), [14](#), [16](#), [24](#), [30](#), [32](#), [36](#), [44](#), [46](#), [51](#), [54](#), [59](#), [86](#), [98](#), [112](#), [116](#), [122](#)

mountain, [10](#), [20](#), [44](#), [106](#)

terrain, [30](#), [52](#)

water, [10](#), [16](#), [34–35](#), [44](#), [66](#), [76](#), [86](#), [120](#)

Lens

zoom, [78](#)

Light,

ambient, [22](#), [124](#)

artificial, [26](#), [82](#), [124](#)

diffused, [104](#)

bounce, [36](#)

bright, [6](#), [16](#), [18](#), [62](#), [72](#), [92](#), [98](#), [104](#)

kicker, [82](#)

late-day, [56](#), [64](#), [110](#)

mid-day, [6](#), [24](#), [28](#), [72](#), [96](#)

natural, 8, 12, 24, 28, 30, 52, 64, 68, 70, 84, 88, 90, 92, 98, 100, 104, 108, 110, 116
overcast, 22, 84–85,
soft, 84, 104
strobe, 20, 22, 26, 34, 36, 58, 66, 70, 76, 78, 95–95, 118, 124
sunlight, 6, 32, 34, 42, 66, 70, 82, 98
sun, setting, 40, 68, 90, 110
warm, 24, 64, 78
Lines, 6, 51, 52, 78, 90, 108, 118
 diagonal, 18, 52, 78, 108
 horizontal, 16, 51, 80, 106, 108
 leading, 14, 38, 114
 outline, 16, 56
 vertical, 35, 108
Location, 4, 5, 16, 24, 26, 28, 32, 40, 44, 52, 62, 74, 86, 92, 100, 106, 108, 116, 122, 124

M

Makeup, 6, 14, 16, 18, 22, 30, 58, 62, 82, 95, 96, 98, 106, 108, 112, 114, 116, 122
Models,
 experienced, 6, 86
 Model Mayhem, 22, 110
 natural look, 88
 Playboy, 14, 86, 96
Monopod, 12, 32, 34, 72
Muscles, accentuated, 6, 8, 18, 20, 52, 76, 116

N

Nail polish, 70, 106

P

Pattern, 10, 18, 24, 33
Perspective, 12, 18, 20, 34, 108, 118
Playboy, 14, 86, 96, 114–115
Posing,

fingers, 36, 38, 68, 88, 110, 116, 120, 124
hands, 14, 18, 28, 35, 36, 38, 42, 44, 48, 50, 52, 62, 68, 70, 76, 82, 84, 88,
92, 95, 105, 110, 120, 122, 124

Positioning, 6, 10, 12, 18,
full length, 28, 40
placement, 14, 22, 82, 92
Postproduction, 8
Props, 8, 20, 26, 30, 42, 68, 70

R

Reflection, 10, 66
Rim light, 82, 110

S

Separation from background, 36, 59, 115, 116
Shadow, 12, 18, 20, 36, 38, 40, 52, 56, 62, 64, 68, 72, 88, 90, 110, 122
Shapes,
rectangle, 82
triangle, 18, 48, 62, 104, 108
Shutter speed, 32, 112
Signature image, 52
Skin, 10, 28, 44, 52, 54, 59, 62, 66, 68, 70, 74, 84, 95, 102, 104, 108, 112
tone, 22, 30, 74, 92, 100, 106, 112, 114
Software,
NIK Software, 8, 14, 16, 30, 32, 46, 122
Photoshop, 8, 30, 51, 59, 72, 82, 88
Story, 28, 35, 38, 46, 80, 124

T

Texture, 6, 10, 12, 14, 18, 20, 32, 40, 42, 46, 48, 62, 64, 66, 68, 74, 76, 78,
84, 86, 88, 92, 95, 100, 106, 108, 114
rock and earth, 20, 70, 76, 92
organic, 20, 40, 62, 66, 74, 86, 92
wood, 62, 66, 108
Tones, 6, 30, 36, 44, 92, 95, 96, 110, 112, 114, 115, 116

V

Viewer, [14](#), [20](#), [22](#), [24](#), [33](#), [38](#), [40](#), [44](#), [48](#), [52](#), [54](#), [74–75](#), [76](#), [86](#), [90](#), [92](#), [104](#), [120](#)

W

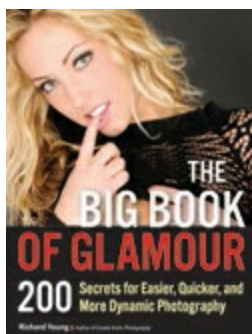
Wardrobe, [33](#)

Wet, [60](#)

Wide open, *see* [Aperture](#)

Workshops, [5](#), [18](#), [22](#), [40](#), [66](#), [82](#)

OTHER BOOKS FROM Amherst Media®



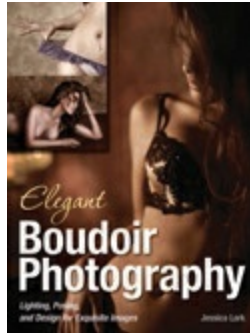
The Big Book of Glamour

Richard Young provides 200 tips designed to improve your relationship with models, enhance your creativity, overcome obstacles, and help you ace every session. *\$27.95 list, 7.5x10, 128p, 200 color images, order no. 2044.*



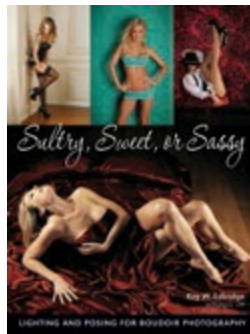
Boudoir Lighting

Robin Owen teaches you to create sensual images that sizzle with evocative lighting strategies that will amplify your subject's assets and boost her confidence. *\$27.95 list, 7.5x10, 128p, 180 color images, order no. 2034.*



Elegant Boudoir Photography

Jessica Lark takes you through every step of the boudoir photography process, showing you how to work with clients and design images that are more engaging. *\$27.95 list, 7.5x10, 128p, 230 color images, order no. 2014.*



Sultry, Sweet, or Sassy

Kay Eskridge shows you the lighting and posing techniques needed to bring out the beauty and personality of your glamour portrait subjects. *\$27.95 list, 7.5x10, 128p, 180 color images, order no. 2023.*



Create Erotic Photography

Richard Young shows you how to create expert, evocative, and sexy shots with minimal gear and easy-to-learn techniques. *\$27.95 list, 7.5x10, 160p, 200 color images, 25 diagrams, order no. 1988.*

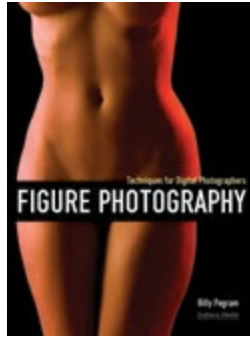
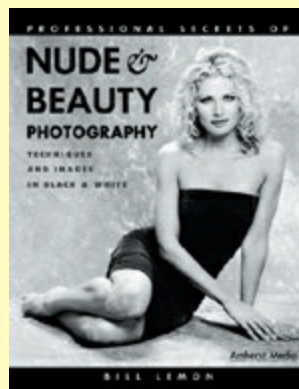


Figure Photography

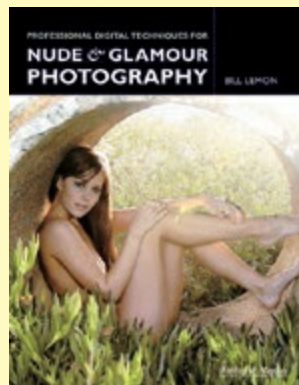
Billy Pegram provides a comprehensive guide to designing desirable commercial and fine-art figure images. \$29.95 list, 7.5x10, 160p, 300 color images, order no. 1984.

Also by Bill Lemon . . .



Professional Secrets of Nude & Beauty Photography

Learn the technical aspects of composition and posing as well as how to ensure the comfort of your nude models. For photographers of all levels. \$29.95 list, 8.5x11, 128p, 60 black & white photos, order no. 1709.



Professional Digital Techniques for **Nude & Glamour Photography**

A step-by-step guide to making the most of lighting, posing, composition, and more—through each step of the glamour process. \$34.95 list, 8.5x11, 128p, 100 color photos, order no. 1816.

MORE PHOTO BOOKS AVAILABLE

Amherst Media®

PO BOX 586
BUFFALO, NY 14226 USA

Individuals: If possible, purchase books from an Amherst Media retailer. To order directly, visit our website, or call the toll-free number listed below to place your order. All major credit cards are accepted.

Dealers, distributors & colleges: Write, call, or fax to place orders. For price information, contact Amherst Media or an Amherst Media sales representative. Net 30 days.

(800) 622-3278 or (716) 874-4450

Fax: (716) 874-4508

All prices, publication dates, and specifications are subject to change without notice.

Prices are in U.S. dollars. Payment in U.S. funds only.

WWW.AMHERSTMEDIA.COM

FOR A COMPLETE LIST OF BOOKS AND ADDITIONAL INFORMATION